OCTOBER 25, 1911

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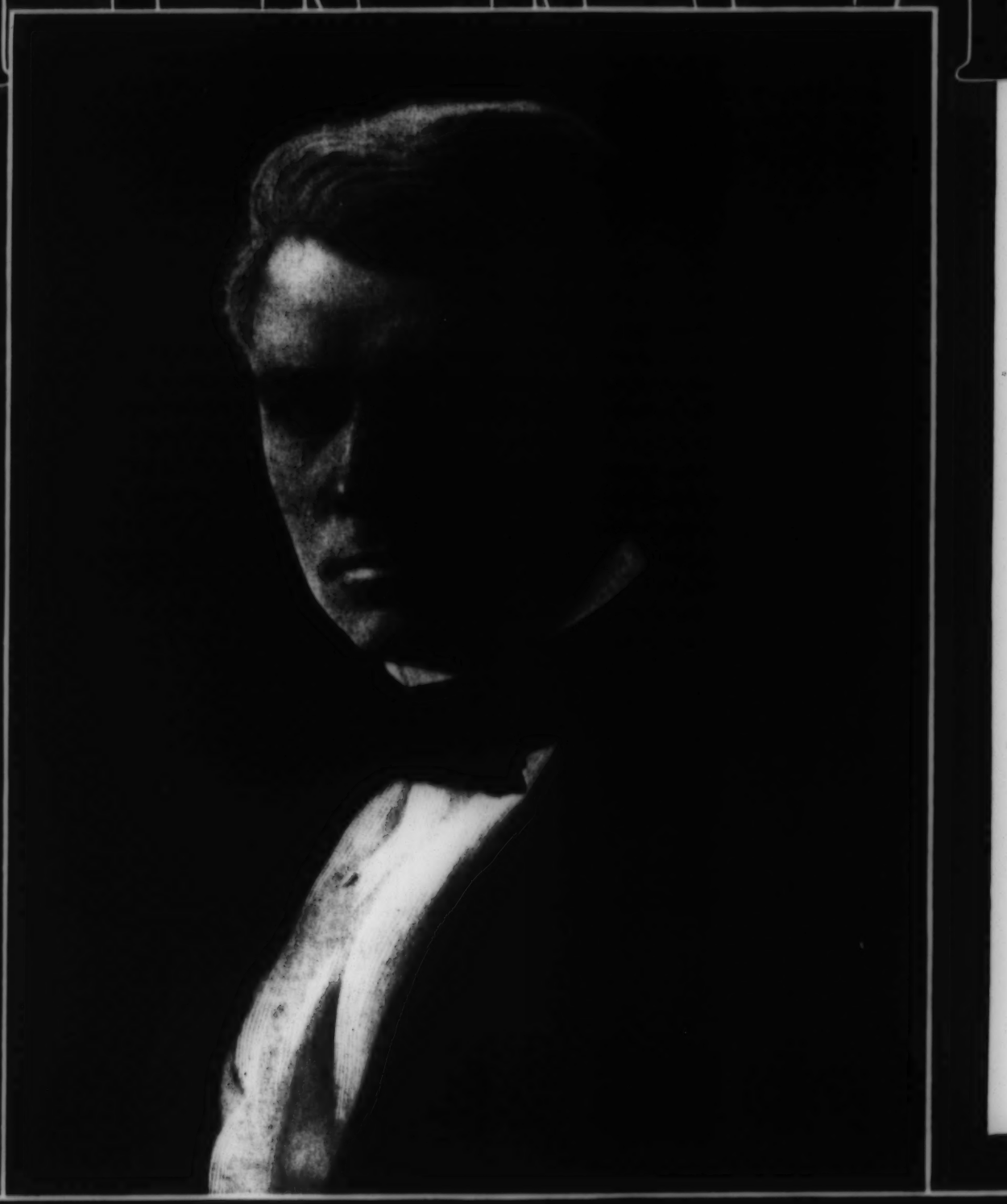
THE NEW YORK DRAMATIC MIRROR



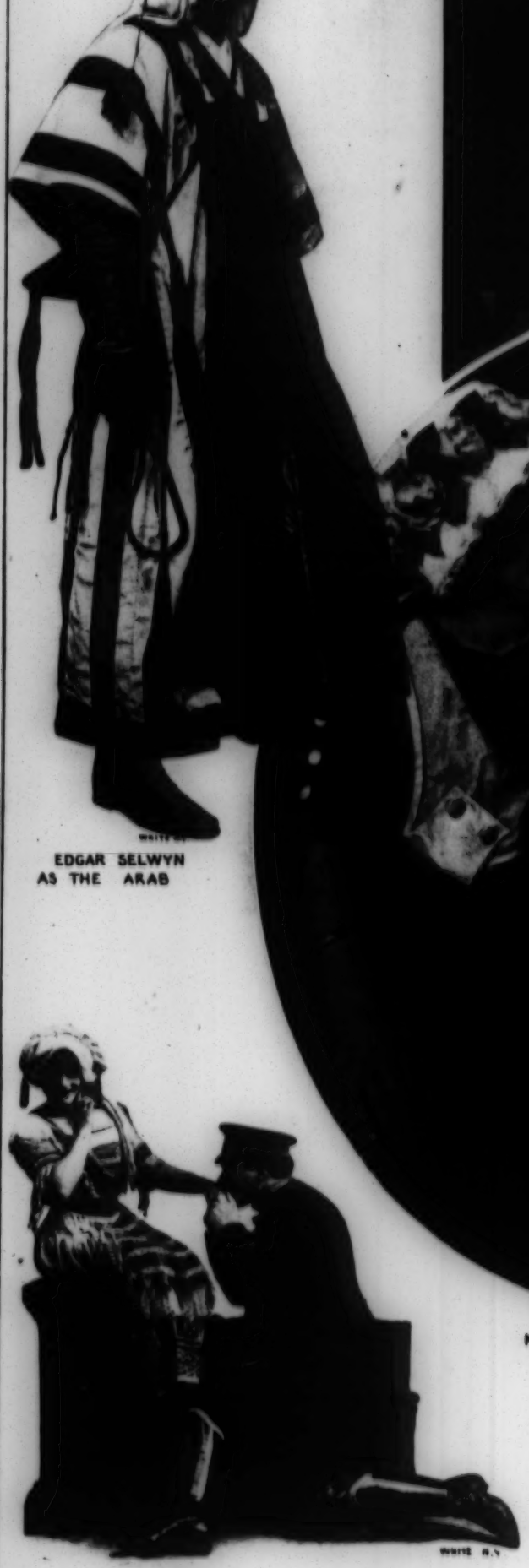
I. and M. Steinberg, N. Y.

JOHN C. CONNERY

Anecdotes and Theatrical Comment from Robert Hichens

KATHERINE EMMET AND LAURANCE D'ORSAY
IN THE EARL OF PAWTUCKET.

EDGAR SELWYN
AS THE ARAB



MIZZI HAJOS AND THOMAS CONKEY
IN THE SPRING MAID

MAUDE GRAY AND AL LEECH
IN THE NEVER HOMES

ROBERT EDESON
AS THE CAVE MAN.

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Again as to Criticism

THE MIRROR'S quotation from SAINTE-BEUVE as to criticism, and its amiable suggestion that the prescription of that writer might happily be applied to criticism of the drama, has stirred the Springfield *Republican* to ask:

> How many managers, actors, and playwrights regard the drama as a field of art? What percentage of the public cares for the drama as "art"? And what have been the experiences in New York City of the few critics in the past ten years who have insisted upon judging the drama by literary standards?

There is no knowing just what percentage of the public cares for the drama as an art. Yet it would not be hazardous to say that there is quite a number of persons who, as between the artistic and the inartistic in drama, would prefer and patronize the artistic.

The experiences of one or two critics who insisted upon judging the drama in New York by literary standards during the past ten years may not have been either happy or promotive of the literary drama. But if their experiences were neither happy nor ethically valuable, there are many —not merely a few—reasons therefore.

SAINTE-BEUVE, as he was quoted in THE MIRROR, spoke of "the good-will and the sincerity of an open mind desirous above all to admire." How many critics of the drama, including all of those "who have insisted upon judging the drama by literary standards," have in ten years or any other period approached the playhouse with open minds and a dominating desire to admire?

This was but one of SAINTE-BEUVE's suggestions. Others were for sympathy with young talent, and for moderation with it when it fails of its promises; for breadth of vision, ignoring special parties, schools or ideas; and for avoidance of all misrepresentation even when ignoring the truth.

Are not the qualities and the spirit and aims here outlined desirable in dramatic as well as in other criticism? And how many critics—including all those who insist upon literary standards for the drama—possess and observe them?

As to the question which involves managers, actors, and playwrights; it may be said there are many actors who risk material gain in artistic ends; many playwrights who strive for art at all hazards; and many managers—of a woefully misunderstood brotherhood—who lose fortunes in artistic endeavor, and who gain other fortunes in work less artistic that pleases the public in order that they may artistically endeavor again.

To Thresh It Out Again

REPRESENTATIVES of three million and a half of Methodists will meet at Minneapolis, Minn., next May, in quadrennial session, to consider the laws—called the Book of Discipline—that control that numerous religious body.

For a long time now the question of amusements has disturbed the law-givers of this church, with particular reference to card-playing, theatre-going, and dancing. The liberals of the church, spurred by large numbers of the younger element, from time to time have sought to have the restrictive policy modified in respect to these three sources of entertainment, but the older heads, who have inherited their antagonism from more strict generations, have been forceful enough to postpone action which seems inevitable.

A relaxing spirit heretofore has been shown in great centres of activity, from which have been sent to these conferences of Methodists delegations whose efforts have been toward a modification of the church discipline. In Baltimore, in 1908, it is remembered, there was long and more or less acrimonious debate upon the question of amusements, which finally was left in statu quo.

The spirit of revolt against a retention in their present form of the paragraphs of the present Book of Discipline that relate, apparently has grown since 1908. At least it is more concrete and aggressive. The Conference of Southern California has recently voted almost with unanimity to petition the General Conference to strike the inhibition as to the amusements named from the church law. That there will be a lively contest on the question between the older and the newer spirit in the church as to these matters is certain. And it is as certain that sooner or later full freedom in the premises will obtain.

Maurice Maeterlinck

ALMOST coincident with the device of a press-agent promotive of opera in a provincial city and involving the name of MAETERLINCK came the news that this author will receive the NOBEL Prize for Literature this year.

It is not probable that MAETERLINCK will play hide-and-seek with reporters, as the result of a wager, on his arrival in this country, nor is it likely that he will in the least be magnified to himself by this distinction conferred by the Swedish Academy, notable as it may be.

The man who with his own hands printed his La Princesse Maleine and was amazed that it made him famous overnight, through the praise of OCTAVE MIRBEAU, who by accident encountered one of the twenty-five copies of it, and who went placidly to sleep by a London friend's fireside while his Blue Bird was being first performed in that city, is not excited or disturbed by incidents or honors that with others less legitimately distinguished would be red-lettered.

MAETERLINCK is claimed by the theatre of the world, which is proud of him, although, vitally expressive as the stage may be, it cannot do justice to that part of his work cast in the form of drama. He has elusive qualities that the theatre is powerless to fully seize and interpret. Yet the public is happy in seeing whatever the stage may show of him, as it is enchanted by a closer view of the riches of his mind that reading discloses to the imaginative and the discerning.

A man of strong vitality and with an acute enjoyment of life—he is an athlete with all an athlete's zest for activity—MAETERLINCK is yet spiritual, philosophic, mystic, and profound. He is happy in a universal appreciation of his creations while still he is evolving them, and may rest assured of enduring fame, though his enjoyment of the present is so genuine that it is doubtful if he has a thought of honors hereafter.

An Unwise Policy

THE branch of the Catholic Federation at Cincinnati, O., last week at its regular meeting condemned one of the plays that has the word "Girl" in its title, and the Federation seems to be active along the lines of purpose disclosed in the general letter signed by several bishops of the church issued some time ago.

The best way to discourage plays deemed to be against public morals is to apply the "absent treatment" in a profound silence.

Denouncing a play or book, or anything else that a price will give knowledge of, serves only to increase the number of the multitude which naturally and curiously seeks the banned.

And there is another aspect of this matter. Societies, religious or social or national, may object to plays for particular reasons which do not concern a great and orderly body of the public that may legitimately desire to witness them.

THE USHER

MAURICE BROWN, of Cambridge University, England, has appointed himself censor of the Drama League of America, and has taken up his duties most energetically. He brings in two charges against the League: Their approval of Disraeli, and their failure to bulletin The Doll's House. Disraeli he stigmatizes as a theatrical distortion of history, acted by a company which—except for George Arliss—is an insult to intelligent theatregoers.

How Mr. Brown would have revelled in censoring one William Shakespeare, had Mr. Shakespeare written any one of his historical dramas last year! Elizabeth R. Hunt, a member of the Drama League, has replied very sensibly to Mr. Brown's aspersions on the supporting cast in Disraeli, that opinions may differ.

Mr. Brown scoffed long and loud at the audience surrounding him at The Doll's House, because the Chicagoans laughed at the wrong place, and then he inquired why the play was not bulletined. To this, Miss Brown answered that if the play was so poorly performed as to excite misinterpretation, it was much better not bulletined. At any rate, criticism won't harm anything that is worth being criticised, and the Drama League surely is. So, Mr. Brown should rather be encouraged in his crusade.

♣

Mr. Brown, however, is not the only observer who takes a gentle fling at the League.

"The newly formed Drama League in Boston needs to be wary of some of its friends and of the rather silly vanities with which they believe they advertise," remarks the Boston *Transcript*. "One of them writing in the New York *Times* takes pains to say that when 'the Boston audience' laughed at Synge's The Shadow of the Glen in the Irish performances at the Plymouth 'the few members of the Drama League present had to hiss them down.'

"As a matter of fact, not 'the Boston audience,' but the gallery only, tittered," continues the *Transcript*. "Who hissed and who did not none may say, but some of the hissers, it can be proved, were not at all playgoers of the sort than Drama Leagues attract here or anywhere else. The League bids fair to do good work here, but it is not the sole and entire repository of theatrical understanding and virtue in this town. It needs especially to be wary of those who have made past efforts to better theatrical conditions in Boston the mirth and the sorrow of the judicious, who have a morbid passion, for a while, for every new 'movement' and who would fain make themselves the mouthpieces—and the peril—of the promising League."

And in this reference to chronic "movement" followers—persons with little or no original judgment—the *Transcript* puts a finger on one danger to the League that THE MIRROR already has touched.

Such persons would rather lift and listen to their own voices than witness any play ever produced.

♣

The pest of parasites in the Paris theatres has called forth many protests from American and English playgoers who at home meet no such impositions.

Charles Frohman, in an article in the November *Strand*, tells of an amusing matter in which James M. Barrie was a figure.

"When Peter Pan was first played in Paris," says Mr. Frohman, "I induced Mr. Barrie to see his play acted before the French. When Mr. Barrie entered his box he was obliged, in accordance with the custom of the country, to yield a franc as a tip to the female usher, and another franc tip to the female who gave him a programme. Mr. Barrie's extreme shyness is in direct ratio to his fame. He disliked sitting in the box during the whole performance, choosing rather to go out at every available opportunity and hide himself in some obscure corner of the building. But each time he re-entered his box he was greeted as a stranger by the omnipresent female usher and programme lady. The one was just as determined to show Mr. Barrie to his box again as the other was that he should not enter it without a programme. And it made just as little difference to the one that the author knew where his box was as it did to the other that he did not need the programme.

"Hence, for each exit and entrance of his box Mr. Barrie paid dearly in francs," continues Mr. Frohman. "In fairness to the managers of the Paris theatres, however, it ought to be said that they would like to do away with this nuisance; but they are powerless in the face of the traditionally-imposed governmental control and apparently never-diminishing supply of the widows of veterans—though France has not had a war since the seventies."

♣

All actors have ambitions distinct from their professional hopes. With most of them the professional ambition is to interpret Hamlet, and with many of the profession, male and female, the private ambition is to start an inn or a chicken farm.

Now John Mason, it is said, dreams of founding a school of natural reading; not stage reading—just plain, natural reading in private life. Mr. Mason is a scholar as well as actor. When he isn't acting he is studying and he has always been a student of ancient and modern languages and literature. His diction on the stage is admirable, and, like Forbes Robertson, he is a master of many related things that go to make up this excellence.

There is plenty of room for a school of "expression" in every-day life. But is there not a necessity for better reading on the stage? Playgoers and critics say there is, and managers will not deny it, though those who offend may do so.

Start a stage-reading fad first!

♣

On Oct. 17, the Irish Players presented The Playboy of the Western World, in Boston, at the Plymouth Theatre, regardless of the preliminary protests by numerous American citizens in that community who felt that J. M. Synge's whimsical comedy traduces the Emerald Isle.

Hisses and applause, and even booing—a new importation in this country—indicated the varied states of mind in the audience, but the arm of the law was not hesitant in evicting the obstreperous gentlemen who came to scoff, and if the scoffers were allowed to remain, they remained in an approximation of silence.

The battle of Dublin, a week's engagement of hilarious rioting that advertised the *premiere* of The Playboy in the Abbey Theatre, was not exactly repeated in Boston, but the press agents are making the most of this milder disturbance. The Boston papers have been full of letters pro and con, and the agitation has even spread to the United Irish-American Societies of New York, which recently passed solemn resolutions denouncing every play that pokes fun at the Hibernian race.

Just how the descendants of Brian Boru will treat Synge's charming bit of make-believe when it reaches Broadway, has not been officially announced.

♣

MIRROR reports, which are confirmed by the words of those managers who talk upon the subject, show that theatrical business, as has been the case almost since the opening of the season, is good in almost all quarters.

In the East the indications are for a better season than the theatre has enjoyed in several years.

In the South prosperity continues, and playhouses are well patronized. In the West, and particularly in the Northwest, where there has been stagnation, the accounts are encouraging.

This may be a banner season, after all.

♣

Herr Josef Schick, professor of English philology in the University of Munich and now Kaiser Wilhelm professor in Columbia University, in his inaugural address delivered at Columbia last week emphasized the importance of the early English races, the Angles and the Saxons in European history and culture.

Professor Schick spoke of the early prominence of the Angles in literature and of their continued importance in that field. "Shakespeare," he said, "was probably a descendant of that tribe, and Goethe, Wagner and Galileo were descended from closely related tribes."

This conjecture as to Shakespeare is interesting. But it is hardly more definite than the general supposition that all persons—distinguished or indistinguishable—are descended from Adam, or the special supposition that remotely man was an ape.

Still, there is no special comfort in the matter for the adherents of Francis Bacon.

♣

The Springfield *Republican*, quoting from the Rev. John Snyder's recent communication to The Usher about George P. Goodale's references to Jeremy Collier in his recent article in THE MIRROR, makes a sarcastic reflection about a typographical error which presented Wycherley's name as Wychelley, an "l" having usurped the placed of an "r." There is but one newspaper in the world that is free from errors—even free from errors of typography—and that newspaper is the *Republican*.

♣

Matthew White, Jr., dramatic editor of *Munsey's Magazine*, tells a story about the anxiety prevalent in some quarters of the country to get on the stage.

A Southerner paid a visit to Mr. White not long ago to ask his advice about the steps necessary to take to get back of the footlights.

"I have a friend," said the visitor, "who believes he has histrionic ability and he is willing to back this belief to the extent of $10,000, which he will deposit with any manager who will put him on the stage."

Mr. White was repeating this story to a dramatist later and the playwright exclaimed, "And you let him get away!"

♣

These be degenerate days, indeed. Or at least one would think so from the shafts launched at the stage.

Were things better in "the palmy days?" Any survivor will say they were.

Yet it is to be doubted. And way beyond what are known as "the palmy days"—even in the "dark backward and abysm of time," if that is exactly what Shakespeare said—matters were not what they should have been.

"What should take a man of refinement to the theatre except to see one of Menander's plays?" asked Plutarch, who continued in the same breath to mourn: "When do you see the theatre filled with cultivated persons, except when Menander is acted? and he is the favorite refreshment to the overstrained mind of the laborious philosopher."

White, N. Y.

SHIPS OF THE DESERT IN "THE GARDEN OF ALLAH"

Tyler, Hichens and Ford in Count Antonni's Garden

Mary Mannering Eben Plympton Robert Hichens Lewis Waller

THE AUTHOR REHEARSING THE CAST OF THE GARDEN OF ALLAH

An Oasis in the Desert: "The Garden of Allah"

ROBERT HICHENS

AN ANECDOTAL INTERVIEW WITH THE NOTED NOVELIST, DRAMATIST AND DIRECTOR

ROBERT HICHENS has been about the most interviewed personage in New York ever since he arrived in this city to superintend rehearsals of The Garden of Allah, the play with which Liebler and Company have inaugurated their occupancy of the rechristened New Theatre, for the diligent press has solicited his opinion on every subject from cabbages to kings. Along with celebrity, a man appears to acquire the privilege of harboring weighty thoughts on theories, doctrines, principles and dogmas of all imaginable varieties—an agreeable prerogative, perhaps, but one that carries responsibilities clinging to its coat tails. Despite this trial by pen, however, Mr. Hichens still meets the interviewers affably and chats with amiable modesty about whatever suits the demand of the moment.

"Suppose we retire a bit," he said, leading the way to one corner of the spacious room on the roof of the Century Theatre, where the rehearsal of his play was in progress.

The bright sunlight of a crisp October morning flooded through the wide windows that rim the semi-circular room, so that everything had perforce to look cheerful, from the clean pine floor to the dull green rafters still hung with unfaded and unwithered strands of some verdantly foliaged vine, to which only a connoisseur in imitation flora could give a name. The English author, however, did not have a Gray's "Botany" by him—perhaps he never even heard of the revered volume, sad as that would be—and anyway, his thoughts were busy with no botanical analysis at this time.

"The papers reported my illness," he remarked in reply to a question, "but it was really nothing to speak of. Not being particularly strong and not in training for thirteen-hour rehearsals at a stretch, I spent one damp, dismal day feeling rather seedy, but that's all over now." His manner was brisk and his face lighted with good humor, so it was easy to believe that the clear sunlight had proved the best medicine in obliterating the gone-to-seed sensation.

"This, however, is not my first experience in directing rehearsals," continued Mr. Hichens, "for I collaborated with Cosmo Gordon-Lennox in writing Becky Sharp, and I assisted Sir Henry Irving with The Midshipman. Sir Henry was a marvelous man, and it was liberal education to watch him drill his actors. He could show everybody how to add forceful details to his work. He could have been as great a stage manager as he was an actor, had he so chosen, for nothing was too trivial to escape his attention or too great to defeat his intention. His impersonation of the clergyman, for example, would have deceived anybody who didn't know him.

"Albert Chevalier is another actor with that same facility. My father, who was honorary Canon of Canterbury, used to say that no one but a clergyman could do it. Chevalier seemed to assume not only the externalities of the profession but the mental aspect as well.

"Curious, isn't it, how professional life makes such decided types? Although I should not be so sure of myself on this side of the Atlantic, in England it is not difficult to name the calling of nine-tenths of the men I see."

Curious or not, it certainly proves afresh the plasticity of the human being, and the fatal power of environment in shaping the destiny of mortals. In the middle ages more than at the present, men unconsciously responded to environment by adopting distinctive garbs for the various guilds. That, however, was not an entirely necessary convention, although it made more obvious the innate differences.

"There is the horsey type," said Mr. Hichens. "You know him by the individual expression that gets into his face. And, of course, the actor is much the same the world over, because he has trained his features to mobility. You wouldn't be likely to mistake the professor, or the doctor, by his attitude or manners. The artist you recognize by his flowing tie, and the musician by his hair." The speaker laughed.

"That reminds me that I have been trying to get my hair cut ever since I arrived in New York, without yet finding time for it." He indicated his dark locks which were streaked with gray. "I am afraid that if I were in London, I should hear somebody asking, 'Why don't you get your hair cut?' for that is one of our bits of slang. We have plenty of slang, you know, although it is different from the American."

Odd as it may seem, more than one Englishman has taken pains to inform interviewers of this fact, with a sort of apprehension lest it might have been overlooked in a nation where slang is supposed to be the usual medium for the exchange of ideas.

"'Why don't you get your hair cut?' is much like 'Where did you get that hat?'" This recalls the anecdote of the Briton who was much confused because Americans say "Where am I at?" instead of "Where is my 'at?"

"Another cant phrase, 'How's your poor feet?' always reminds me of a narrative told about Samuel Lover, the novelist," continued Mr. Hichens, alertly sliding to another topic. That seems to characterise him—this ease in connecting a given idea with a number of others which are of a totally different nature. It is one of the traits of an epigrammatist. "In his earlier days, Samuel Lover had an ambition to go on the stage, and finally he got his chance. The scene was set for a cottage interior, and across the threshold of the entrance, as was the custom then, was a little strip called the lintel. In his nervousness, Lover managed to catch his toe on the lintel, and made his entrance by sprawling into the middle of the stage. Then, on his exit, he managed to do the same thing, diving headlong into the wings. After falling on and falling off, Lover decided to retire permanently from the profession."

ROBERT HICHENS

Samuel Lover had the wit, perhaps, but not the fortune of his illustrious countryman, who sent the immortal message, "Off again, on again, gone again, Finnegan."

"Did you ever hear that tale of the poor maitre d'hotel whose honor it was to serve the Empress at a dinner given at the embassy? Such was his agitation that he poured the soup into her lap for the first course. Then, when he came with the fish, he did the same thing. I believe the Empress was gracious enough to say that she really wasn't hungry." One would think that almost any maitre d'hotel would have the consideration to inquire whether a guest preferred dinner served in her lap or down her neck.

"I can't vouch for the authenticity of these yarns," remarked the novelist, smiling with a subdued gleam of amusement in his eyes—eyes, by the way, which are more the color of amber than anything else. "Lots of things, you know, I believe on Friday which I don't believe on Saturday. Except praise—that is never to be trusted. Otherwise your hats don't fit you. And hats cost thirty-three shillings in New York. I know, for I bought one. It's safe to leave the matter to the critics; they will take the stuffing out of a head.

"I can't imagine why I am indulging in all this slang this morning," he added deprecatingly. "I'm sure it doesn't happen at home." No doubt, it is the effect of entering the magnetic field affected by George M. Cohan. Environment is again getting in its deadly work.

"Recently I have been reading Owen Johnson's school boy stories, 'The Varmint,' and the others, and they struck me as delightfully entertaining in their slang. They correspond to Kipling in England. Schoolboys do originate the most astounding dialects known to etymologists." With frequent aid by the narrator, Mr. Hichens might have added.

At this point, a side consultation with Lewis Waller gave an intermission for listening to the weird Arabian music that floated out with the babble of rehearsing voices from behind the canvas screens. On the canvas smiled and frowned various samples of art from amateur crayons. About the entrances were grouped interested spectators consisting of actors, theatre staff, photographers, and other accessories.

The discussion finished, Mr. Hichens said a word or two, by request, about The Garden of Allah. "From the time I began writing it, I never could think of it as ending in any other way, for my aim was to develop the two characters logically. Being staunch Catholics, they felt that there was absolutely nothing else to do; Boris must return to the monastery." In other words, Mr. Hichens offers The Garden of Allah as a commentary on life as it is lived rather than as it ought to be lived. The solution that Boris settled upon is purely an individual matter, and not for universal emulation.

"I wanted to do a book in which inclination should be subordinated to duty; in which a man should finally do something he did not want to do," continued Mr. Hichens, opening up a subject that went on at too

(*Continued on page 6.*)

THE MATINEE GIRL

THE return of David Warfield was an event as interesting to New York as was The Return of Peter Grimm to Grimm Manor. Mr. Warfield has wandered far from his own dear metropolis, a metropolis that has unquestionably been his since he tarried here with his inimitable The Music Master for two years, returning since for several visits.

Three years of paying Von Barwig visits to cities from first to fifth rank, hamlets and backwoods, reveal in Mr. Warfield none of the accrued carelessness that long tours have disclosed in several lesser artists, who gave pitiable accounts of themselves on their returns. All the poignant qualities of his personality and methods remain. Rather as he displays them in Peter Grimm, quick or dead, they seem intensified.

His eyes have their old, telling cunning of sidelog glances, brimming with shrewd laughter. His lips keep their trick of the sudden, agitated smile, with tears so marvelously close. His voice retains its odd, abrupt staccato notes with its violoncello undertone. His figure is still absolutely plastic to his will. How wonderfully he can stand utterly still, doing nothing and conveying anything! Through the long second act he stood and stood and stood until one's muscles ached in sympathy, yet there was never the slightest monotony in the shabby, bent old form. It stood eloquent, and commanding in its silence, commanding in its helplessness for what would have seemed an intolerable half hour in a man of less well mastered muscles and controlling mind. There was a welcome poverty of gesture. When his nephew sat trafficking by telephone for the old homestead which Peter Grimm, alive or dead, would not suffer to be sold, he gave a superb lesson in restraint. "Mr. Hicks will never buy the place," he says in measured tones, and only by a slight tightening of the lower muscles of the face, and by a scarcely noticeable rise and fall of a tense hand, do we know that Mr. Hicks will not buy the old place because Mr. Hicks will, at the hour set for the bargain, be dead, as dead as Peter Grimm, but far less active.

Moreover, David Warfield has gained the firmness to withstand the curtain call. The curtain call is as dear to an actor as a babe in arms to its mother. And Mr. Warfield is no more curtain proof than any other actor. But he does respect the climax of the play, for which an actor's appearance in smiling acceptance of the applause is an anticlimax.

Peter Grimm died in the first act, and was an active spectre trying to straighten the tangle into which he in life had thrown the affairs of others in the second act. Mr. Warfield paid no slightest heed to the well-bred tumult that followed his ghostly performance when the curtain had fallen on the second act. Still, other ghostly performances were before him. He was deaf to the siren call of the curtain. The audience saw him no more until the play was finished. The ghost remained a ghost. It was a rare example of common sense and annihilation of vanity.

Applause must not be too literally taken. It may commend a performance, but it does not actually insist that a man rise from the grave or cut his spectral illusion in twain to respond. Would there were more brave Warfields!

In his new play, The Only Son, is the same simplicity that delighted the audiences of The Fortune Hunter. Winchell Smith writes down to the bone of human nature.

It was Mr. Smith who, in a moment of disgruntlement with an eminent manager, said: "You would cast George Monroe for Ophelia." Perhaps the young author had a choice in the matter of the cast for his last play and selected Claude Gillingwater for Thomas Brainerd, the rich man who neglected his family in the accumulation of wealth. He could not have done better! Mr. Gillingwater always gives a satisfying performance. As the typical American multimillionaire he gives one that is supersatisfying. He never lets the word precede the thought. His restless, expressive eyes, and thin, facile lips always anticipate his speech as lightning precedes thunder. He gave some splendid specimens of silent acting in the long moments he contemplated the future and his wife before he concluded to forgive her fault and take her back. Leslie Kenyon, as the English fortune seeker with a title, gave an exceptionally neat performance, making the despicable character human and humorous and nearly lovable.

Raymond Hitchcock's best song in The Red Widow is one that clothes his lackadaisicalness with the best-tailor-in-town perfection. Mr. Hitchcock mourns his troubles with women in a lugubrious recital, "I Will Never Look at a Pretty Girl Again."

When Frank Wise had spoken his last line in that mingled comedy and tragedy which we call life, the resting players in their beautiful home on one of the highest of the Staten Island hills, piecing together their scraps of information about this one of their number who had taken his last call, recalled that, born in Baltimore, he had made his stage debut in the Church Street Theatre in East Lynne, and that in that span which was practically finished when he played at the Boston Museum in 1896 with Alexander Salvini, he had played in the support of so many stars that reciting their names is as a reveille to the dead haloed by brilliant memory. In that roll call to which the only answer is silence are the names of Edwin Forrest, E. D. Davenport, J. W. Wallack, Edwin Booth, Lawrence Barrett, Dion Boucicault, John E. Owens, J. T. Raymond, Barry Williams, J. H. Hackett, John McCullough, Charles Fechter, Tom Keene, Barney Williams, W. J. Florence, Charlotte Cushman, Laura Keene, Matilda Heron, Mrs. John Drew, Mrs. D. P. Bowers, Lucille Western, and Agnes Robertson.

EDITH TALIAFERRO IN KILLARNEY, IRELAND

Edith Taliaferro's New York success as Rebecca of Sunnybrook Farm is being duplicated in Chicago.

"It's such fun!" she exclaimed, meeting a Gothamite on Michigan Boulevard.

"Your success, I suppose," suggested the Gothamite.

"No. That is nice, of course. But I meant living with my sister. Mabel and I have a darling little blue and white flat, as little and clean and cosy as a Delft saucer, on Pine Grove Avenue. It seems like being children again. We're growing so young that unless you call very soon you may find we have sent to mamma for our old dolls and are playing keep house with a large and variegated family."

I heard at The Sign of the Rose what I never before heard in a New York theatre, women weeping openly and aloud.

Don't be surprised if Cathrine Countiss, approaching you with a troubled eye, inquires whether you believe in the doctrine of total depravity, or in predestined infant damnation. Miss Countiss' level head has not been loosed from its hold upon her shapely shoulders, nor is it turned by the idolatry Grand Rapids, Mich., focusses upon her. But she is suffering from the affliction of family troubles.

She has two small nephews in whose present and future she is deeply interested. It was her wish that they enter a kindergarten. With much bribing by pennies in their banks, many kisses and promises of candy, she induced them to set forth hand in hand to the vestibule of the temple of education. A half hour later she was called to the telephone. Miss Countiss says she developed three gray hairs while listening to the report from her elder relative, aged six:

"Hello, Aunt Cathrine," piped an indignant, voluble treble. "Please come for us right away. If you can't come, send."

"Why, darling?" The voice of the "White Sister" was anxious. "Tell Auntie what's the trouble. Don't you like the kindergarten?"

"No, we don't. And you'd better come and take us away if you don't want us to be a couple of d——d bead stringers."

THE MATINEE GIRL.

ROBERT HICHENS: NOVELIST, DRAMATIST AND DIRECTOR

(*Continued from page 5.*)

great length to repeat in its entirety. The opposing argument amounts to this: No man ever does anything he does not wish to do, so long as any choice is left to him. Inclinations are of two kinds; present and remote. A man frequently subdues his present inclination for the sake of a remote consideration. For example, Boris did what he conceived to be his duty, not because his first inclination prompted him to return to the monastery, but because he realized that his spiritual peace depended upon his reincarceration. That is, he did what he wanted to. But Mr. Hichens says he didn't, and surely Mr. Hichens ought to know.

Before the matter was thrashed out, Mr. Hichens was summoned to pose for a photograph showing the rehearsal in progress. Snatching up his green hat—American!—and his tan gloves—English?—he hastened over to the scene of operations where Mary Mannering, Lewis Waller, and Eben Plympton were gathered about a little round table littered with numerous brass knick-knacks presumably of Oriental extraction.

"Look as if you were correcting somebody," suggested the photographer.

"But I never correct anyone," mildly ejaculated Mr. Hichens, as he made a pseudo-desperate lunge for Mr. Waller, catching him by the shoulder, and looking as if he felt perfectly foolish.

Mr. Hichens is evidently bound to get amusement out of life, even when it comes to producing his own plays, but he does it with a thoroughly optimistic grace.

CHAUNCEY L. PARSONS.

PLAYS OF THE WEEK

GLOBE—GYPSY LOVE.

Romantic opera in three acts, with music by Franz Lehar, and English book and lyrics by Harry B. Smith and Robert B. Smith, from the German by Wilbur and Bodansky. Produced by A. H. Woods on Oct. 17.

Zorika ..... Marguerita Sylva and Phyllis Parkington
Niklas ..... Harry McDonough
Jossi ..... Arthur Albro
Fedor ..... Carl Haydn
Ilma ..... Frances Demarest
Mikel ..... George L. Bickel
Lilia ..... Dorothy Webb
Kaspar ..... Robert G. Pitkin
Moschu ..... Abert Hart
Sacha ..... Lucie Mitchell
Magda ..... Josephine Harmon
Dimitri ..... Anton Hanschmann
Pancha ..... Kittie Saville
Henry ..... Robert Smith
Etta ..... Oralia Mare

One of those romances in which novelists delight, has actually come to pass, for the star of Gypsy Love, on whose account the Broadway opening had been postponed, did not recover sufficiently from her unfortunate attack of laryngitis to sing her role. So the understudy took her place after the first act, and won an enviable reputation before the final curtain. The audience, rather pleased to find themselves taking part in such a story-book event, greeted Miss Partington cordially, and found their hope not misplaced.

The plot of Gypsy Love, though rather slender, is at least straightforward and intelligible. Infatuated with a gypsy musician named Jossi, Zorika drank a magic potion, which revealed to her the future. Finding that Jossi would soon tire of her and pursue Ilma, she plighted her troth to Fedor, as her father desired. Niklas, the father, then took Ilma, leaving Jossi to his Romany roving.

It is not surprising that such a theme has suggested some very beautiful music to the composer of The Merry Widow. The score brims with Tsigany melodies, alluring, insinuating, yet strangely sad in their most spirited mirth, because of frequent minor phrasing. Franz Lehar is enough of a musician to realize his opportunities and to make good use of them. Consequently, he has written an opera which, although it perhaps will not repeat the enormous success of The Merry Widow, is really in a decidedly superior class so far as the music is concerned. The orchestration, frequently difficult, as frequently leaves the singers to follow their own melodies, while it performs all sorts of subdued pyrotechnics of its own. In other words, it demands an independence of the vocalists which is rather unusual in light operas of this class. Gypsy Love behaves from time to time exactly like grand opera, which is a supremely satisfactory indication of the temper of the musical times. Despite this tendency, Gypsy Love is by no means devoid of genuine melodies, such as "Wedding Guests" and "The Melody of Love," which are repeated often enough to be memorized. Superior music cannot be heard in any light opera now in New York.

Most of the roles were well sung. Marguerita Sylva, who is no new-comer to this city, has a light voice of excellent quality and flexibility. Criticism of it, in the circumstances, would be unnecessary and unfair. Her lucky understudy, Phyllis Partington, possesses much the same qualities. She sings easily and clearly, with self possession which enhances her vocal achievements. In addition to purity and surety of tone, she has some gift as an actress, although the role does not require much histrionism. Miss Partington won her popularity squarely.

Without much of a chance to display it, Carl Haydn showed that his voice is unusually pleasing in smoothness and clarity. He is capable of filling a much more exacting role. Albert Hart and Robert G. Pitkin, also, contributed pleasing bits of music, although they were both somewhat hampered by the excessively foolish comedy saddled upon their roles. George L. Bickel and Harry McDonough sang passably.

Dorothy Webb quite charmed the audience in the soubrette role, although her success was due partly to her vivacious personality and her pretty dancing, as well as to her voice. At times, the soubrette affectations rather interfered with her singing, but at least she gave evidence of considerable vocal ability.

The other two principal roles, sung by Arthur Albro and Frances Demarest, were not among the joys of the evening. In addition to a foreign accent that rendered him unintelligible for the most part, Arthur Albro is not really a tenor. He consequently had to climb upon his upper notes by main force, and although he got a grip on them, the result was not musical. Some of the audience mistook this strident noise for melody, and accordingly applauded enthusiastically. Mr. Albro's best gift is his dancing, for he can manage his feet. Frances Demarest has one of those rasping voices which are going out of style, except in burlesques.

The chorus was excellent. Not only do they sing with spirit and precision and good tone quality—except for a few shrill sopranos—but most wonderful of all! you can understand what they are talking about. Times are indeed changing.

The comedy seemed to arouse laughter, but it is pitifully beneath the level of the opera, and would much better be left to musical "shows." Staging and costuming were effective, though a bit inclined to be garish in the second act.

The lyricists deserve a good word for the verses which they have supplied. Although sometimes apparently trammeled by meter or translation, the muse generally walks easily through the songs, with pretty grace in the romantic parts and worthy humor in the comic sections. With intelligent words, intelligible singers, attractive scenes, and superlative music, Gypsy Love deserves a long visit to Broadway.

BELASCO—THE RETURN OF PETER GRIMM.

Play in three acts, by David Belasco. Produced on Oct. 18, by David Belasco.

Peter Grimm ..... David Warfield
Frederik ..... John Sainpolis
James Hartman ..... Thomas Meighan
Andrew MacPherson ..... Joseph Brennan
Rev. Henry Batholommey ..... William Boag
Colonel Tom Lawton ..... John F. Webber
Willem ..... Percy Helton
Kathrien ..... Janet Dunbar
Mrs. Batholommey ..... Marie Bates
Marta ..... Marie Reichardt
The Clown ..... Tony Bevan

Although David Belasco long since won such confidence from the public that a theatrical failure is almost an impossibility, he has not diminished his labor and care in staging plays. The Return of Peter Grimm exemplifies afresh the amazing genius of the man for selecting incidents and details that stimulate the interest, and for presenting them with every appearance of reality.

Peter Grimm, the old Dutch florist, died just after making a compact with his old doctor, Andrew MacPherson, to return to his familiar haunts if possible. Beyond this compact, Peter's spirit had another reason for visiting his home, because he found that his nephew Frederik was unworthy of marrying Kathrien, Peter's ward. Although Kathrien and Frederick both felt the presence of the old man, only Willem was sensitive enough to hear Peter's voice, and through him Peter sent the message that Frederik was Willem's father. So Kathrien declined to marry Frederik and chose James Hartman, as her inclination dictated. This accomplished, the ghost of Peter, carrying the ghost of Willem on his shoulder, went away to the fields of light, the little Willem happily singing the song of the circus clown.

Any effort to dramatize the intangible presents peculiar difficulties. It can prove nothing, it can illuminate little. It simply plays upon the disposition to believe in the occult, which may or may not exist in the minds of the audience. If the audience do believe in a spiritual existence such as Mr. Belasco has assumed, they will be moved by The Return of Peter Grimm; but if they belong to the brotherhood of doubting Thomas, the play will sound like sentimental claptrap. In any case, they must realise that the whole affair is a cleverly constructed device for appealing to the emotions in a theatrical fashion. Characters frequently make their entrances and the exits for no other reason than that the author ordains it so. Spring showers rumble, fuses burn out, light flickers in the grate, and countless items in the setting show the same hand at work, striving to get the utmost effect at every turn.

The greatest difficulty of all comes in the management of the ghost, a situation on which hundreds of stage directors have expended their ingenuity. Since spirits have no lips, their messages should be sent by thought transference, a method that would be entirely ineffectual so far as the audience is concerned. Consequently a very corporeal Peter must mingle with his old associates, speaking his thoughts as loudly as the rest, but neither seen nor heard by them.

No matter how the role is played, it is bound not to satisfy one's preconceived notions of ghosts in general and of Peter Grimm in particular. A ghost should be both real and unreal. The reality was all that it should be; probably no actor could have fulfilled the demands of unreality. Granting this limitation, which the role imposes on itself, no one could have done more to vivify the kindly, but cranky old florist, for David Warfield filled the part with variety and suggestion in gesture and inflection. Yet, after all, Peter Grimm is not the lovable character that Mr. Warfield has portrayed, and that he was evidently intended to be. This is not Mr. Warfield's fault, however, but rather the result of Peter Grimm's short-sighted insistence on the marriage of Kathrien to Frederik.

The really touching situations in the play are all in the small hand of Percy Helton, who plays the role of Willem with great success. His facial expression during the descent of the first curtain was really remarkable.

Most of the time, the cast played at an easy rate, making a bid for naturalness, no matter how unnatural the situations. John Sainpolis was entirely competent in the thankless role of Frederik, an ingrate and worse.

Thomas Meighan played James Hartman with superior assurance, making James a most manly and attractive person. Janet Dunbar excels in the serious parts of her role. Her call to Peter in the second act convinced one of her sincerity. The lighter moments, however, develop an affected quality that is not wholly agreeable.

In the character roles, Joseph Brennan carried off the honors among the supporting actors by his impersonation of the old Scotch doctor. His disputatious argument with Peter Grimm in the first act was one of the best bits in the play, and his brusque treatment of Mrs. Batholommey was another good touch. Marie Bates drew an exaggerated portrait of this lady, which was humorous in the way of a good caricature. William Boag, as the clergyman with a conventional weakness for plum brandy, and John F. Webber, as one of the disappointed legatees, were adequate, though not remarkable. Tony Bevan's clown was excellent, and Marie Reichardt was satisfactory as the maid.

Spiritualism is much more susceptible to effective treatment in a novel than in a drama, but as David Belasco is always ready to undertake the untried, it is not strange that this plot—which is said to have originated in a novel by Mrs. Oliphant—should have attracted him. As a piece of stage management, it shows him at his customary level; as a play, The Return of Peter Grimm will add nothing permanent to his fame.

NEW YORK—THE ENCHANTRESS.

Opera Comique in two acts, with music by Victor Herbert, and book and lyrics by Fred De Gresac and Harry B. Smith. Produced on Oct. 19, by Joseph M. Gaites.

Vivien Savary ..... Kitty Gordon
Mamoute ..... Hattie Arnold
Marion Love ..... Nellie McCoy
Princess Diana ..... Ida Fitzhugh
Princess Stellina ..... Louise Allen
Princess Stephanie ..... Venita Fitzhugh
Princess Poppy ..... Nina Barbour
Princess Floria ..... Mabel Perry
Princess Berenice ..... Dorothy Perry
Princess Hortensia ..... Clarice Gilbert
Prince Ivan of Zergovia ..... Harold H. Forde
Trouta ..... Ralph Rose
Poff ..... Gilbert Clayton
Miloch ..... Harrison Brockbank
Osir ..... Arthur Pierson
Prince Kepi ..... Bertram Peacock
Mina ..... Katherine Witchie

The flood of October productions has brought The Enchantress to Broadway, where she is likely to anchor for sometime, if the cordiality of the first night audience is any indication. The production is of the energetically brilliant kind that typifies American popular music, so far as we can be said to have any type. At least, it is far removed from the sprightly brilliance of the recent Viennese inundation.

In its original form, before the carpenters had built on wings of uncertain architectural ancestry, The Enchantress doubtless had a homogeneous appearance, the main parts of which are still extant. Osir, the Minister of War, who disapproved of the amorous adventures of Prince Ivan of Zergovia, induced Vivian Savary, a prima donna, to enchant Ivan so he would abdicate in order to marry her. All of this the lady accomplished, actually falling in love with Ivan herself. When she realised what the cost was to him, she got the signed acknowledgement of the abdication from Osir, tore it up, and refused to marry Ivan. Trouta, head of the Secret Service, had meanwhile conveniently discovered that Vivien was of remote royal ancestry, so the Prince could marry her without forfeiting his crown.

The music, which is all of the spirited sort, reaches its climax in the first finale, a long number which builds up a massive crescendo of excellent quality, and which keeps the orchestra busy with every instrument in sight. In the entrance of the Regent Miloch, there is some more music that almost blasts the ear drums. Another kind of composition that rarely gets into modern comic opera, is exemplified by the two sextettes for woman's voices—the opening ensemble and the "madrigal." The latter was the most aspiring number on the programme, relying on its own intrinsic qualities without any embellishing gyrations by the singers. The romantic song, "Land of Romance," and the siren song "All Your Own am I," although exploited by the orchestra, do not snatch any laurels from the recent "show pieces" with which they compete; the muse was none too willing to assist Mr. Herbert when he started on the quest of insinuating melodies. Much more spontaneously, the comic songs bound easily along their way: "Art Is Calling For Me" deserved its numerous encores. Cleverness stamps others, such as "That Little Girl Is You," and they are all full of gayety.

Lyrics, so far as intelligible, were good, and the dialogue was far more humorous than most literature of this class.

Although Kitty Gordon's back has come to be one of the monuments of Broadway, she has other qualifications as a prima donna. In stately carriage and languid gestures, she looked the enchantress, whether garbed in white, green, gold, black, or any of her other colors. She displayed an ability to make repartee count, but her more serious histrionic moments were like the average of the class. Her voice also has its limitations. Frequently enough it turns thin and nasal, so one would rather see than hear her sing.

(Continued on page 9.)

TRAVERS VALE'S NEW PLAY.

To-day, a play in three acts by Travers Vale, was played for the first time on the afternoon of Oct. 17 by the Vale Stock Company at the Gaiety Theatre, Hoboken, N. J. Mr. Vale's title is not wholly appropriate, as the action concerns only one woman's life, and has no relation to the world in general or contemporary social conditions, except that individualism is more possible for a woman than it has been formerly.

Vera Randall, the leading character, is a woman whose impulses rule her to the exclusion of everything else. She has fallen in love with a young law-student, Jack Weston, and her husband leaves her to live her life as she pleases. An old lover, Rex Laverock, returns from Central America, and suspects her relations with Weston, but she protests her innocence. Laverock proves his doubts by acquiring letters written by the woman to the young man, and he shoots her and goes mad. A man unbalanced by an insatiate love for an irresponsible woman is vividly portrayed.

The play has dramatic qualities, but reveals the inexperienced playwright; it was acted with naturalness by Louise Vale, Vera Randall, Kenneth Davenport as Weston, and Bernard J. McOwen as Laverock. The play needs vitalising by the elimination of absolutely every thing but what is vital. It is too much spread out, but as a one-act play it would have excellent possibilities.

DRAMA PLAYERS REHEARSING HERE.

The Drama Players, of whom Mr. Donald Robertson is the head, and who will be seen in a repertoire of ten plays this season in Chicago under the auspices of the Chicago Theatre Society, which has raised by subscription $100,000 to insure the engagement, are rehearsing in the Seventy-first Regiment Armory. Announcement was made Saturday that they will begin their season in the Colonial Theatre, Cleveland, on Nov. 6, going from there to Chicago the following week. Various members of the company have assisted Mr. Robertson in directing the rehearsals. Among those who will play the leading roles are Hedwig Reicher, Herbert Kelcey, Fred Eric, Effie Shannon, Charlotte Granville and Anna Titus.

H. A. DuSOUCHET, J. P.

H. A. DuSouchet, author of The Man From Mexico and Over the River, in which Eddie Foy is appearing this season, is in politics. Mr. DuSouchet is running for justice of the peace in Shandaken, N. Y. Judge DuSouchet was a justice of the peace in Prescott, Ariz., for one term, being elected in 1878, when a justice of the peace had to deal with train robbers, cattle hustlers, and highwaymen.

A DINNER TO WILLIAM WINTER.

The Lotos Club will give a dinner on Saturday, Oct. 28, to celebrate the seventy-fifth birthday of William Winter. Invitations have been extended by the club to other men of letters to participate in honoring Mr. Winter. This dinner is the first of the season, and will be presided over by President Frank R. Lawrence, who has just returned from an extended visit in Europe.

VIRA RIAL

Who has made a pronounced hit as Aggy in "Baby Mine"

PERSONAL

Dover St. Studios.

FAGAN.—Elisabeth Fagan, known upon the English stage as Elisabeth Kirby, the wife of James Bernard Fagan, who wrote The Earth, is on her first visit to America, and is playing with Mrs. Fiske in The New Marriage. Mrs. Fagan's stage career started in F. R. Benson's Shakespearean company, in which her husband was then acting. She has since played with Cyril Maude, notably in Everybody's Secret. She last appeared at the Haymarket, London, in Lady Huntington's Experiment, and came to this country for a special engagement with Grace George in The Earth, but owing to the uncertainty of that play's production, due to the illness of Allen Aynesworth, Miss George's leading man, Mrs. Fagan has joined Mrs. Fiske's company. Mrs. Fagan is enthusiastic about America, and finds Pittsburgh the most beautiful city she has visited next to Venice. Mrs. Fagan, too, is a playwright, and The Treasure, from her pen, was successfully produced by Lena Ashwell several seasons ago in London. Her husband is at present in London engaged in writing a new play which Sir Beerbohm Tree will produce at His Majesty's.

STRANSKY.—Josef Stransky, the conductor of the Philharmonic to succeed the late Gustav Mahler, arrived last week from Europe on the *Friedrich der Grosse*. He was born in Prague in 1872, the son of the Bohemian violinist Stransky. His musical education was received at the University of Leipsic. His first conductorship was in Prague and later in Hamburg, where he remained seven years. He comes to New York from an engagement with the Bluethner Orchestra in Berlin. During Mahler's illness at the end of last season, Mr. Stransky substituted for him, proving himself so capable that the artistic fortunes of the organization were entrusted to him this year.

PARTINGTON.—Phyllis Partington, who stepped into Marguerite Sylva's shoes so gracefully last Tuesday at the Globe, merits the utmost admiration and gratitude from the public and the management for the capital manner in which she saved an awkward situation. Miss Partington is wholly a newcomer to New York, but has been in light opera in the West. She was born in San Francisco, and once appeared in the ill-fated De Koven opera, The Snowman in Boston. She has been a pupil of Victor Maurel, and is indeed a credit to that great master. As a vocalist, she loomed far above everybody in Gypsy Love.

RIAL.—On this page will be seen a portrait of Vira Rial, who has made a remarkable hit in the role of Aggy in Baby Mine in one of W. A. Brady's companies. Miss Rial is a daughter of Jay Rial, long known in management, and Mrs. Louise Rial, whose highly artistic work has distinguished many parts, and a niece of Leonard Grover, the veteran manager and dramatist. Miss Rial has had several roles in which her unusual ability was evident, but in recent seasons she has been in vaudeville—that luring field which attracts so many from the regular stage. It is to be hoped that her present notable success in Baby Mine will serve to keep her on the legitimate boards, where her talent can find its best expression.

WHYTAL.—Russ Whytal has been through the invaluable Shakespeare school, and started stage life at the once famous Boston Museum Stock company. He wrote and produced For Fair Virginia several years ago at the Fifth Avenue. His Judge Prentice in The Witching Hour was a delight to everybody. It is not generally known in America that he has played the part of Luigi Golfanti in The Climax in London with unusual success. Mr. Whytal was responsible for the one bright spot, according to general opinion, in The Great Name two weeks ago at the Lyric, where his impersonation of the unsuccessful composer, idealist still though out at the elbows, was stamped with sincerity.

CONNERY.—The picture on the first page of THE MIRROR, this week, is from a recent photograph of John Connery as Brewster in The Third Degree, in which he was featured last season. Mr. Connery played an all summer engagement for Keith and Proctor, as leading man with Beatrice Morgan, New York's popular stock star. At the close of the summer season, he was immediately re-engaged by U. Grant Blackford, for Keith's Harlem Opera House Stock company, where he is now playing. Mr. Connery's make-up as Brewster presents him in middle age, whereas he is really a young actor.

NEW PLAY BY WALTER?

A report which could not be confirmed yesterday was to the effect that Eugene Walter has written a play dealing with the Black Hand in this country, and called The Assassin, which David Belasco will produce after the holidays.

REFLECTIONS.

Rehearsals began last week at the New Amsterdam Theatre for the revival of Ben-Hur, which will be produced at the New Amsterdam Theatre this season by Klaw and Erlanger and Joseph Brooks. Among the principals engaged are Richard Buhler, Ben-Hur; William J. Kelly, Messala; Oscar Adye, Simonides; Lillian Lawrence, Mother of Hur, and Marion Barney, Iras.

Leonore Harris, who played Hetty Preene in William A. Brady's all-star revival of Lights o' London, at the Lyric Theatre, has been dangerously ill with pneumonia, and is confined to her apartment in the Hotel Savoy. The attack has interfered for the time being with an important engagement for which Miss Harris was negotiating with Mr. Brady.

Marc Klaw has returned to New York from a trip to the Pacific Coast, where he attended the dedication of the firm's new theatre, the Metropolitan, in Seattle.

Charles Frohman has obtained the American and English rights of a new comedy by Sir Arthur Wing Pinero, which will be finished next February.

Mrs. Maude Tarleton, of St. Paul, Minn., has altered a tragedy which she recently wrote, and it is now a comedy, called Blindfolded. Mrs. Tarleton has a contract with John Craig, of Boston, to produce her play in his stock company before next March.

Margaret Illington's company is being organized to support her in Charles Kenyon's play, Kindling. Miss Illington is scheduled for a New York appearance in November under the management of Edward J. Bowes.

White, N. Y.

CHARLOTTE WALKER

As June in "The Trail of The Lonesome Pine"

Moffett, Chicago.

Awaiting the Entrance of "Dizzy" and the Queen

FROM LAST ACT OF DISRAELI, AT WALLACK'S THEATRE

PLAYS OF THE WEEK

(*Continued from page 7.*)

The role of Ivan must tax the singer, not by its difficulty so much as by its demand for mere sound, yet Harold H. Forde acquitted himself creditably, if not always with the greatest possible success. His voice is always fresh and agreeable, and he sings without apparent effort. All of these are encouraging signs. Although acting was rather unnecessary in this part, he is sufficiently intelligent to make Ivan attractive.

Nearly everybody else had a solo or two, and many of them were well done. Louise Bliss made one of the hits of the evening, and both her voice and her manner were entirely agreeable. Venita Fitshugh also had a chance to show a soprano voice of purity and flexibility. In his entrance song, Harrison Brockbank met the requirements in a satisfactory manner. Gilbert Clayton and Bertram Fox contributed work of good rank.

Hattie Arnold, Nellie McCoy, and Ralph Riggs had amusing solos, but they were even better in their dances. Miss Arnold, by her imitation Spanish effects, had the house in a roar. Nellie McCoy did the nimble work for which she is known—and well known. Ralph Riggs and Katherine Witchie performed in the acrobatic style, which they have mastered, but which is not so graceful as real dancing.

Arthur Forrest should be commended for a most intelligent and sensible performance as Osir. While musical comedy can hardly compete with either of the plays in which Mr. Forrest appeared last year, so far as histrionism is concerned, yet Mr. Forrest's few scenes in The Enchantress were much better than his whole last year's work.

Much of the comedy occurs in the musical numbers, but aside from that, Ralph Riggs contrived to be really amusing on occasions, and Hattie Arnold was always good for a laugh.

The settings are both rather gorgeous, but are in good taste as musical comedies go. The same quality resides in the costumes, which were striking, as they were intended to be.

CENTURY—THE GARDEN OF ALLAH.

Play in four parts and ten scenes, by Robert Hichens and Mary Anderson de Navarro. Produced on Oct. 21, by Liebler and Company.

Domini Enfilden	Mary Mannering
Suzanne	Mrs. Alexander Salvini
Count Anteoni	Eben Plympton
Father Roubler	Arthur Lewis
Captain De Trevignac	Edwin Brandt
Batouch	Jose Ruben
Hadj	Roy Merrill
Ouardi	Francklyn Hurleigh
Larbi	Dikron Seropyan
The Sand Diviner	Charles Hayne
Sheik	Kefli Ayobb
Mueddin	Salum Ayobb
Garcon	Alphonse Fabre
Irena	Faddma
Tamouda	Asmasa
Selima	Forcin
Boris Androvsky	Lewis Waller

As everyone who has followed the published preliminaries of The Garden of Allah must have expected, the production proved to be a succession of spectacles in which the poor, little story wandered off in the desert and got covered up in the sand storm. Although it emerged again and grew up to manhood, it was never a very vivacious creature. In its salient points, the plot follows the novel from which it was extracted. Boris Androvsky, fleeing from a Trappist monastery, fell in love with Domini Enfilden and married her. Subsequently recognised by Count Anteoni, he confessed to his wife, who required him to return to his ecclesiastical vows.

The action is scattered with such a sparing hand through the ten elaborate scenes that it imparts no sense of continuity. At its climax, it bursts out into a lengthy monologue of classical dimensions, which tax both actor and audience. In such circumstances, where all cumulative effect is lost, the thesis on which the action is built cannot be expected to rouse any great enthusiasm on its own account. As a matter of fact, it ought not to, anyway; for whether we have progressed or degenerated, at least we no longer subscribe to the mediaeval doctrine that a man best serves his maker by retiring into silence, solitude, and celibacy. This proposition is the key to the story unfolded in The Garden of Allah.

Special locations induce special frames of mind, and the fanaticism of this doctrine, one can imagine, is particularly appropriate to the desert of Sahara. In several scenes, the artists have exhausted their ingenuity in attempting to reproduce the illimitable space of sand, and always with artistic feeling, although not always with absolute success. One best gets the sense of depth in gazing down the palm bordered paths of Count Anteoni's garden into the hazy distance of the desert. The finest scene of all is that at the gate of the monastery in El Largani, where dazzling white sunlight, deep blue sky and sea, and green hills are combined into a brilliant unit. Zoological gardens and Oriental looms have been forced to yield up their products for this play, and two scenes in the first part are devoted exclusively to a display of African livestock and customs. It is rather less expensive to go to the Century Theatre than to Tunis, and doubtless almost as satisfactory. The only thing that one would expect to find in Tunis that he doesn't find in the theatre is sunlight with a warmer tone.

Lewis Waller was not buried beneath the panoramic splendors of The Garden of Allah. Like a modern Hercules, he carried the whole production with ease, depicting the awkward monk, the awakened lover, the penitent sinner, and the resolute man with delicacy and judgment. His avowal of love brought such thunderous plaudits from a thoroughly enthusiastic house, that he is justified in considering his American debut an enormous success. No actor on Broadway this season has been received with equal cordiality, although some of them may have deserved it so far as their work was concerned. This was America's welcome to a distinguished visitor.

Mary Mannering acted with feeling and sincerity. She has a beautiful voice, a beautiful face, and some equally beautiful though simple costumes. Never for an instant, however, did she delude one into believing that the young Domini Enfilden stood before him. In other words, Miss Mannering gave an artistic performance which was limited only by items beyond her control.

Harassed by a painful unacquaintance with his lines, Eben Plympton played Count Anteoni as a brusque, uncultured man. It was not the sympathetic, kindly, refined, mystic that a reader of the novel would expect. Such a Count Anteoni would never have created a garden on the edge of the desert; he would have been satisfied with a tent.

Other parts did not count for much against the background of The Garden of Allah. The more important roles were played by Arthur Lewis, Edwin Brandt, Jose Ruben, and Charles Hayne. None of them had the breadth and size of the three principal actors.

The enthusiasm of the first audience lasted until the final curtain, so the success of The Garden of Allah seems assured. Certainly no production so far this season has deserved more, if the amount of labor and capital involved in two years of preparation are to be considered. From this work has emerged a striking spectacle that is well worth going to see, and some acting that will always interest the audience.

WINTER GARDEN—ZUM SWARZEN ADLER.

Four-act musical comedy by B. P. Bisson, Egon Berlinger, and Edward Weber. Produced Oct. 19.

While the domestic entanglements of this piece are somewhat similar to those which furnished so much

merriment in Alma, Where Do You Live? (which had its initial performance at this house, before its English adaptation), and the leading song number "Lolo Lulu," bears a number of familiar strains from the Alma tune, the play is not without merit of its own.

Louis Lacioux, a bachelor and man about town, has made the acquaintance of Lolo Lulu, a vivacious creature, through the good graces of Alfred Baubleson; the trio constituting themselves a society of eternal rounders. Madame Bourgois's anxiety to have her daughter Amelie espoused to Lacioux, much to the displeasure of Professor Rosccino, causes an enmity to arise between Lacioux and Rosccino. Lacioux, deeming it wise to conceal his relations with Lolo Lulu from his prospective mother-in-law and wife, and fearing to tell Lolo of his pending marriage, departs from her, swearing fidelity, intending to advise her of the duplicity after the marriage.

Lolo leaves Paris to visit a mythical father, and Baubleson leaves to return home, supposedly from Constantinople, while Lacioux arranges for an early visit to the home of his prospective bride. Consternation prevails when at the home of Madame Bourgois it develops that Baubleson is Monsieur Bourgois, that Lacioux is his prospective son-in-law, and that Lolo Lulu is a married woman, whose husband she meets at the home of the Bourgois!

Rosccino, in his desire to be avenged, manages to compromise Lolo and Lacioux and the narrative of the Paris escapade is revealed. After a threatened divorce of Amelie and Lacioux and the theoretical burial of Bourgois, by his wife, Rosccino is evicted and the prodigals are forgiven.

Louise Barthel's interpretation of Lolo gave ample opportunity to appreciate her ability. Her rendition of "Lolo Lulu" and the other musical numbers was excellent. Willy Frey, who has endeared himself to the German theatregoer, made the most of every bit of humor that his lines afforded. His characterization of Baubleson was typical of his previous successes. Carl Heinecker's ability enabled him to creditably portray Lacioux, the gentleman of leisure and ardent wooer. The others of the company comprised Irma Blum as Mme. Bourgois, Tincken Hawley as Amelie, Curt Manthley as Brisson, Ernest Pohl as Rosccino, Otto Meyer as Charbonneau, Louis Koch as Jean, and Mali Pohl as Juliette.

WEBER'S—MRS. AVERY.

Comedy drama in three acts, by Gretchen Dale and Howard Estabrook. Produced on Oct. 23, by Charles J. Ross.

Waldo Avery ..... Howard Estabrook
Ethel ..... Anna McCarville
Celina Blaine ..... Norman Tharp
Lawrence ..... Cornelia Bickert
Mary Avery ..... Gretchen Dale
Walter Mold ..... Ross Wyant
Mabel Carpenter ..... Emma Greig
Gertrude Ryder ..... Helena Reed
Courtney ..... Willing Martin
Chauncey Cronin ..... Brandon Hurst
Ivan Barzias ..... Emmett Corrigan
Workman ..... Ralph Dean
Percy Loring ..... Stewart Barrie
J. W. Calhoun ..... Henry E. Robinson

Mrs. Avery was ready to leave New York to live in Arizona before the third act finished, which is rather fortunate, for she is not apt to reside very long on Broadway. What she ever tried to break into the hypercritical society of the metropolis when she might have lived happily ever afterward—or at least for a season or so—in more naive places, is due, one would be inclined to say, to less business acumen than usual. For, outside of New York, people may think Mrs. Avery a remarkably realistic person.

The lady lived in a pleasant apartment with her husband, who was not able to pay the bills, and who spent considerable time reckoning up expenses while he wasn't working on the storage battery for aeroplanes. The instant the battery was mentioned one knew instinctively that it would finally unroll a magic carpet to transport the suffering heroine and the ambitious hero to the pinnacle of success, or comfortably up the heights anyway. And it did. But that was not until later. Now, this "love of an apartment" was furnished, among other things, with three bells, one of which was at the front door, another at the telephone, and the third for the servant. These bells rang continuously to keep things moving. The front door bell admitted an Englishman, who has been a college chum of Waldo Avery's and who saluted to pay back $500 at a critical moment; two very elegant society friends, who contributed nothing more substantial than backbiting; a broker, who paved the way for the villain; an Austrian diplomat, who had loved Thyra ever since they had played together, and who surreptitiously presented $10,000 to her off hand; a collector, who made the use of some of this money imperative; a socialistic workman, who informed Waldo that his invention had not been fairly tried out, and one or two others. All of this makes clear the trend of the plot. Ivan Barzias was foiled by American virility and virtue in his infamous and insidious attack upon both, as impersonated by Mr. and Mrs. Avery.

Nobody but an actor could ever have written the play, for it abounds in devices and situations and speeches that every actor longs to get a whack at. Unfortunately the New York public has been educated away from such incorrupt complications, and even a trio of busy bells does not add sufficient realism to thrill Broadway.

Considering the structure of the play, one is not surprised to find it performed with effect in most of the roles. At least, it moves with spirit, even when the actors stumble in their lines. Howard Estabrook has an agreeable presence and a straightforward way about his work. Gretchen Dale was rather overpowered in some of her scenes by the work laid out for her; she is palpably not an emotional actress. Emmett Corrigan, the astute villain, quite carried the audience with him; not often can a villain win the sympathy of the house without robbing the hero. Mr. Corrigan spoke with a nameless alien accent which he never forgot; such was the absolute consistency of his characterization. Rose Winnett as the Swedish maid, William Martin as the obliging collector, Ralph Dean as the socialist workman, and numerous others added zest to the occasion. It should be noted that every minor role was played with a surety that betokened long and successful training. Details of costuming and setting had been carefully attended to. The only thing overlooked was that Broadway won't take moralising of this sort without laughing good naturedly at it.

GRAND OPERA HOUSE—MUTT AND JEFF.

A musical comedy in three acts, produced by Gus Hill, book by Frank Tannehill, Jr., and Bud Fisher, lyrics by R. S. S. Hutchinson, music by Howard Webster.

Mr. A. Mutt ..... Roger Grey
Othello Montgomery Jeffries ..... Shorty Edwards
Jack Wexler ..... Louis Keno
Curley McBride ..... Arthur Alton
John Meade ..... Henry A. Morey
Antonio Bosco ..... Marshall Vincent
Jim Montgomery ..... Dave Miller
Captain Swift ..... C. Newton
Wireless Operator of the steamer *Insurgent* ..... Will Knood
Oateman ..... Charles Newton
Dorothy Meade ..... Arline Bolling
Senorita Rosna Corrillo ..... Anita Arliss
Donna Paprieka ..... Alice Gaillord
Jessie May ..... Lillian Goldsmith

Mutt and Jeff, our long beloved friends of pen and ink, have come to life in comic opera and certainly prove themselves "the main squeeze" of an exceptionally mirth-provoking performance. The management and producer are surely to be congratulated in obtaining two such typical players for the leading roles. Their perfect caricature and make-up is the delight of the piece, while the suggestive situations and humor of the lines are calculated to awaken hilarity in a soul of somberest shade. Roger Grey as Mutt and Shorty Edwards as Jeff leave little to be desired in their respective presentation, catching as thoroughly as they do the eccentricities of the characters and the spirit of the cartoon. The rest of the book is well written, but an audience would be much inclined to be waiting until Mutt and his colleague appear.

In this adventure Mutt and Jeff take a trip to South America and quell a South American revolution. At the races, where the two make a wheelbarrowfull of money by Jeff playing jockey, they learn through a Spanish tourist of a chicken claim in South America. The Chewing Gum Trust is trying to buy this claim of a certain young man that cannot be found. With the help of the Spaniard an American millionaire hopes to supersede this young man. He is foiled by a band of Americans who have set out to join the insurrection, while Mutt and Jeff serve their turn at being the President of this republic, and incidentally aid the young man.

The music is agreeable, but brings forth little that is original or striking. Perhaps the most acceptable numbers are "Just One Smile," between Rosna and Jack, one that does not appear on the programme, and the closing numbers, "Spanish Moon," Dorothy and chorus, and "Sweet Land of Dreams," by Rosna. Other numbers that prove successful are "I'm a Tout," by Jack; "Sailor Boy," and "When I Dream of You." The feature of the opera is the singing of "The Tale of the Mermaid," by Jessie, introducing Lillian Goldsmith in characteristic dances. She proves herself a captivating and dainty dancer. Each member of the cast does creditable work, including the chorus, which is adequate but not at all exceptional.

Act I. is the lawn and club house of Saratoga race track, Saratoga Park, N. Y.; Act II., deck of steamer *Insurgent*; Act III., palace and grounds of the Nicaderian President at Valayo, all of which settings are thoroughly convincing and suggestive.

IRVING PLACE—WIENER BLUT.

Operetta in three acts. Book and lyrics by Victor Leon and Leo Stein. Music by Johann Strauss. Produced Oct. 18.

Graf Balduin v. Zedlau ..... Paul Verhoyen
Gabriele ..... Greta Meyer
Fürst Ypsheim-Gindelbach ..... Friedrich Becker
Kagler ..... Theodor Lamberg
Franziska Cagliari ..... Frl. Georgi-Mahlau
Graf Bitowski ..... Richard Richter
Josef ..... Leopold Murauer
Pepi ..... Vilma Conti
Anna ..... Frl. Jacobs
Pinker ..... Herr Home
Ein Kellner ..... Herr Jahlitsch

Wiener Blut! There wasn't a chance of mistaking the nativity of the majority of the large audience that attended the second offering of the Viennese Operatic company at the Irving Place Theatre last Wednesday evening. Johann Strauss's music set a tinkling in the veins of the sons of Vienna, many of whom had applauded its entrancing strains in their home city, and they were riotous in their applause demanding encores.

We were treated to an English-speaking version under the title of Vienna Life, about ten years ago, but the book did not appeal at that time and its run was short lived. There is so much that is purely local to Vienna in the original which readily accounts for the failure of the English-speaking book. The complications of married and supposedly married couples are no longer new, having been utilized in several musical comedies in recent years, but Strauss's intermingling of infectious dance music overshadowed any shortcoming as to plot. His waltz song, "Wiener Blut," capitally rendered by Paul Verhoyen and Greta Meyer, was enthusiastically and repeatedly applauded. Both these singers were in splendid voice.

Vilma Conti, the winsome soubrette of the troupe, is not only a singer of exceptional merit, but a talented actress. She has established herself as a prime favorite and duplicated her success as Adele in The Bat in the role of Pepi, a dressmaker's model. Her humor is spontaneous, her delivery natural and free of the ordinary stage tricks. Leopold Murauer, in a comedy role, emphasized the first impressions of his ability, and scored splendidly. Frl. Georgi-Mahlau is another singer with a well-trained voice, which she uses to the best advantage.

A word of commendation is due Musical Director Siegfried Glans for his masterly conduct of the orchestra, and to Stage Director Theodor Lamberg for a smooth and proficient performance. All in all, it was a big night for Gustav Amberg, who is to be congratulated for his courage in bringing so thorough an organization to these shores. The additions to the repertoire this week include Der Vogelhaendler (The Tyrolean) on Tuesday evening and Die Lustige Wittwe (The Merry Widow) on Friday evening.

PARK—THE QUAKER GIRL.

Musical comedy in three acts, by James T. Tanner. Music by Lionel Monckton. Lyrics by Adrian Ross and Percy Greenbank. Produced Oct. 23, by McKee and Harris.

Jarge ..... Fred Tooze
Mrs. Lukyn ..... Nellie McHenry
William ..... Harold Thomas
Nathaniel Pym ..... Lawrence Eddinger
Rachael Pym ..... Eleanor Sheldon
Phoebe ..... May Yokes
Princess Mathilde ..... Daphne Glenne
Captain Charteris ..... Pope Stamper
Madame Blum ..... Maisie Gay
Tony Chute ..... Clifton Crawford
Jeremiah ..... Percival Knight
Prudence ..... Ina Claire
Tolnette ..... Viola Clark
Monsieur Larose ..... Arthur Klein
Diane ..... Olga Petrova
Prince Carlo ..... Lawrence Rea
Monsieur Duhamel ..... Edward Martyn
Phyllis ..... Blaine Hall
Dorcas ..... Irma Bertrand
Marguerite ..... Marge Wallace
Germaine ..... Anna Nelson
Baby ..... Stella Beardsley
Tiny ..... Blanche Mall
Liane ..... Gertrude Payot
Louise ..... Alice Chase
Mimi ..... Nora McCloy
Pitt ..... Gloria Starr
Suzette ..... Belle Delmar
Phoebe ..... Myrtle McCloud
Commissionaire ..... W. Metcalfe

At the Park Theatre, formerly the Majestic, Monday night, an audience gave indications that The Quaker Girl will re-establish this house in popularity under new auspices.

The story of The Quaker Girl introduces at an English country village one Prudence, a Quaker belle, and Tony Chute, an American visitor. An exiled French princess is also temporarily a villager, and she marries an English gentleman, having run away from the prince who loved her, and who eventually attempts to flirt with the Quaker maiden. Before this happens, however, Prudence has so far forgot customs and manners as to be caught drinking a glass of champagne at the wedding breakfast, whereupon she is cast off by her people, and can do nothing but accept the invitation of a good-hearted Madame Blum, a renowned Parisian dressmaker, who takes her to serve in the shop. Here Tony's old flame, a wicked actress, tries to humiliate the Quaker girl, but comes out second best in the duel of wits, though eventually the little maiden is sore cast down, because she is obliged to accept the Prince's invitation to come to his ball, the result being that Tony is furious and runs away from her—until the last act, when, after a gorgeously effective scene of the ball at the Pres Catalan, with a beautiful display of millinery and furbelows on the lawn, he discovers that Prudence had to be nice to the prince or see her friend arrested by the French police. THE MIRROR will say something about the performance next week.

BALALAIKA ORCHESTRA—CARNEGIE HALL.

W. W. Andreef's Royal Russian Balalaika Orchestra, whose performances last season will be so happily remembered by concertgoers, began its present series last Monday evening, Oct. 23, with a concert at Carnegie Hall, and was welcomed by an audience that packed the hall to the doors and evidently enjoyed the unusual musical feast that was offered.

The programme showed to advantage the admirable skill of M. Andreef both as conductor and arranger of the well chosen selections. It included folk songs, folk music orchestrated by N. P. Fomin, and selections from Tschaikowsky, Puccini, and Andreef.

A quartette of singers from the Imperial Opera houses of St. Petersburg and Moscow, in national Boyar costume, was an additional feature of the bill, and included Linvow Orlova, Olga Seriabina, Nicholas Vasiliev, and Joseph

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Tomashevitch. The season's tour of the orchestra will be under the management of the Russian Amusement Company and is evidently going to repeat its enormous success of last year.

CUES.

The opening of A Million was postponed from Oct. 23 to Oct. 24, and will be reviewed in THE MIRROR next week.

Isabelle D'Armond presented a new musical vaudeville sketch at the Fifth Avenue Theatre on Monday, with a new partner in the person of Frank Carter. Of course songs are a feature of the sketch.

Vice-President and Mrs. Sherman gave a box party at the Century Theatre Monday night to see The Garden of Allah.

The Case of Becky, the new play in which Frances Starr will be starred by David Belasco, received a copyright performance in London last week. Miss Starr will begin her season in Washington next Tuesday.

Francis Wilson sent word to Charles Frohman Monday that he has completed and placed in rehearsal his new comedy, The Spiritualist, the scenario of which was accepted by Mr. Frohman last Spring. Mr. Wilson is now on tour.

A. H. Woods announced Monday that Marguerita Sylva would reappear in the star role in Gypsy Love at the Globe Theatre this evening. Miss Sylva returned from Lakewood entirely recovered from her attack of laryngitis.

PARISIAN GOSSIP.

Maurice Maeterlinck is mentioned as the probable recipient of the next Nobel literary prize.

Le Petit Café, produced at the Palais Royal, is said to be Tristan Bernard's best effort. It concerns a waiter who falls heir to a fortune just after signing a contract to work for twenty years in Le Petit Café. His efforts to get himself discharged lead to many amusing situations, in which American and French customers are satirized. Finally the waiter gets his congé by marrying the proprietor's pretty daughter.

William J. Locke, the English novelist, is now in Paris and contemplates another trip to America. Although he is in the land of Du Maupassant, he has the audacity to say that America is the home of the short story, and that the literary descendants of Irving and Hawthorne are the foremost interpreters of their environments.

FRIARS TO HAVE A NEW MONASTERY.

The Friars Club announced last Friday that it had purchased the property at 106-110 West Forty-eighth Street for about $125,000, and that a twelve-story building will be erected as a new home for the club at a cost of $500,000. One of the features of the structure will be a small theatre, which will be used for the various entertainments and frolics for which the organization has become noted in the theatrical world. Harry Allen Jacobs is to be the architect of the new building, which will also include a well-equipped gymnasium, swimming pool, library, and apartments and rooms for the members on the upper floors. The property was purchased from the Countess Lena Mankowski, of Paris.

DELLA CLARKE.

Introduce Me, Della Clarke's new comedy, will open to-morrow in South Norwalk, Conn. Miss Clarke has surrounded herself with a company including: Clare Krall, Josie Morris Sullivan, May Everett, Henry W. Pemberton, Carleton Rivers, Gordon De Maine, and Gus Miller. Rehearsals were under the direction of Oscar Eagle.

DRAMA FOR EXHIBIT.

A tenement house drama, written by a twelve-year-old girl, was the feature of Saturday at the Budget Exhibit, at 330 Broadway. The drama was entitled How to Keep Baby Well. It represented a tenement home, in which a baby is taken sick. The well-meaning but ignorant neighbors rush in and suggest various risky remedies. Then the distracted mother's niece, who is a member of one of the Board of Health's "Little Mothers' League," happens in and restores order by directing the neighbors what to do.

JIMMY VALENTINE AT SAN QUENTIN.

H. B. Warner recently took his company, which was playing Alias Jimmy Valentine at the Cort Theatre, San Francisco, to play a matinee at San Quentin, the State prison. John D. Barry gave an interesting account of the experiment in the San Francisco *Bulletin* for Oct. 7, remarking upon the effect of various scenes on the audience and the effect of the audience on the actors. This is a new and practicable utilization of the theatre in assisting towards a solution of economical problems.

OCEAN TRAVELERS.

Florence Campbell, Milly Noaks, Violet Tarr, and Rosa Sullivan, dancers at the Metropolitan Opera House, arrived in New York last week after a summer engagement at Covent Garden. Miss Sullivan is a cousin of the late Sir Arthur Sullivan.

Gustav Walther, a Belgian violinist, arrived in this country last Tuesday preparatory to a concert tour of the United States.

Olive Fremstad was among the passengers on the steamship *Kaiser Wilhelm der Grosse* last week. Alice Zeppilli and Andrea de Segurola were on the same boat.

Mademoiselle Dufau, who has been engaged especially to sing the role of the Fairy in Massenet's Cendrillon, which will be produced in Philadelphia on Nov. 6 with Maggie Teyte in the title role and Mary Garden as Prince Charming, was one of the singers aboard the *Ryndham* last week. Signorina Rosa Galli, who is the premiere danseuse étoile of the company, and Armand Crabbe, the baritone, also came in on the same liner.

Among those who arrived last Tuesday on the *Kaiser Wilhelm der Grosse* was Afrem Zimbalist, the young Russian violinist. This twenty-two-year-old pupil of Leopold Auer, also the teacher of Mischa Elman and Kathleen Parlow, visits America for the first time. He said that he would play a new concerto by an American composer, John Paul.

A DECISION REVERSED.

The Appellate Division of the Supreme Court Friday reversed the decision of the lower court, which gave Frank V. Pollock the full amount in his claim in a suit against the Shuberts for the recovery of $3,750 due him, according to a fifteen weeks' contract, at $250 a week in a musical play. The decision was rendered on the ground that the contract provided the salary for such time as he "publicly appeared and performed," and that it was entirely optional with the defendant whether he should give the plaintiff actual employment or not.

FULTON TO OPEN OCT. 30.

The Fulton Theatre, formerly the Folies Bergere, has been reseated with a capacity of about nine hundred. About five hundred and fifty of these seats are on the orchestra floor, where formerly were the tables and other equipment of the restaurant playhouse. The newly named house reopens Oct. 26 with Robert Edeson in The Cave Man.

REFLECTIONS.

Elith Reumert, the distinguished actor of romantic roles at the Royal Theatre in Copenhagen, is to make a tour of America during the season of 1911-1912. Mr. Reumert is to give readings from Hans Christian Andersen's Fairy Tales.

Mr. and Mrs. MacChennan, American singers in the royal opera in Berlin, have received word that the Kaiser will be pleased to have their little daughter, born last week, named Wilhelmina in his honor.

THE STAGE BIRTHDAY CALENDAR

H. B. WARNER

October 25.

MARGARET WYCHERLY, whose success in the Yeats dramas is pleasantly remembered and whose last notable work hereabouts was her creation of Light in The Blue Bird.

JEFFREYS LEWIS, who was last seen here in the star-revival of The Lights o' London, and who for the past dozen years has ranked among the best of our character actresses.

WILLIAM HARRIS, for a number of years prominent in the support of E. H. Sothern and Julia Marlowe and whose Shakespearean training has been of the best.

VERA WHITMORE, who is steadily climbing histrionically, lately seen to excellent advantage in Up and Down Broadway and The Balkan Princess.

THE DOLLY SISTERS, ROSIE AND JENNIE, who made their Broadway debut a year ago with Bessie McCoy in The Echo, later appearing with that same star in The Follies of 1911.

October 26.

JANE PEYTON, who makes a welcome re-appearance on Broadway this season in the title role in The Woman.

H. B. WARNER, who has proven a most profitable stellar proposition, now in his third season in Alias Jimmy Valentine.

FRANKLYN UNDERWOOD, prominent in stock on the Pacific coast for the past seven years, and this season leading man with Mrs. Leslie Carter in Two Women.

DOROTHY RICHMOND, who acts in and produces vaudeville sketches.

October 27.

VIOLA ALLEN, who is to make an elaborate production this season of The Lady of Coventry.

RICHARD F. CARROLL, the well-known operatic comedian, who has not appeared lately on Broadway, touring in The Alaskan.

GEORGE MIDDLETON, author of many plays, The Vital Issue, The Sinner, The House of a Thousand Candles, etc., and whose engagement to Fola Lafolette has just been announced.

BLANCHE BURNHAM, now in the cast of The Fascinating Widow.

FREDERICK F. SCHRADER, whose plays received frequent productions, his latest effort being the translation of the book of Baron Trenk, produced in London by Fred C. Whitney.

WILLIAM KLINE, of Henry B. Harris's forces.

October 28.

JOHN MASON, who should do exceptionally well on tour this season in As a Man Thinks.

JAMES C. MARLOWE, now in his second season with the No. 1 company of Get-Rich-Quick Wallingford.

MARY MADDERN, the veteran actress, for the past twenty years seen only in the support of her niece, Mrs. Fiske.

DAVID PROCTOR, who is this season leading man with Cathrine Countiss in The White Sisters.

THOMAS REYNOLDS, now in his third consecutive season with the Princess Stock, Des Moines.

EDMUND DAY, author of numerous vaudeville sketches as well as that gold mine, The Round Up.

CHARLES H. ROSSHAM, manager of the Chicago Stock company, one of the best organizations of its kind in the country.

October 29.

ROSE STAHL, who has scored one of the season's successes in Maggie Pepper, at the Harris Theatre.

WILL M. CRESSY, who occupies an uniquely successful position in the vaudeville world and who at present is playing a series of sketches in the English music halls.

FANNY BRICE, who has scored in no unmistakable fashion in the respective Follies of 1910 and 1911.

WALTER C. KELLY, whose sobriquet, "The Virginia Judge," has won him thousands of admirers in the realm of vaudeville.

VERA FAUST, now on tour in The Old Homestead.

BARRY MAXWELL, lately seen here as Time in Everywoman, at the Lyric Theatre.

EUNICE CLARK DRAKE, who divides her time between musical comedy and vaudeville.

JANE PEYTON

October 30.

GEORGIA CAINE, who has lately charmed us in The Sho-Gun, The Earl and the Girl, The Rich Mr. Hoggenheimer, Miss Hook of Holland, The Merry Widow, The Prince of To-night, The Motor Girl, The Lady from Lobster Square, and Madame Troubadour, and who this season is in The Three Romeos.

ESTELLE LYON, formerly popular as a stock leading woman, and seen on Broadway last season with Annie Russell in The Impostor.

LAWRENCE GRANT, for some time in the cast of The Arcadians, and who has lately been lured into the motion picture end of the profession.

SYLVIAN LANGLOIS, with many years' experience in comic opera.

October 31.

JULIE HERNE, the eldest of the four children of the late James A. Herne, and who aspires to win a name as a playwright, one of her efforts, Richter's Wife, having attracted considerable notice six years ago.

DOUGLAS J. WOOD, last seen here with Mrs. Fiske in Mrs. Bumpstead-Leigh, and now on tour with Louis Mann in Elevating a Husband.

HARRY DALE, for many years prominent in the various productions given by The Bostonians and lately a member of the Aborn Opera company.

MADGE CRICHTON, who made a hit here some five or six years ago, by her work in Three Little Maids, My Lady's Maid and The Tourists.

WILLIAM PHILLIPS, for a long time identified with the role of Frank Van Dusen in Havana, with James T. Powers.

ROBERT I. BOND, formerly seen with John Mason in The Witching Hour.

JOHNSON RADCOM.

JOSEPH YANNER.

White, N. Y.

Above is a portrait of Joseph Yanner, who is playing Harry Mallory in Excuse Me at the Tremont Theatre, Boston, Mass. Mr. Yanner has made a pronounced hit in the part.

THE WOMAN'S PROFESSIONAL LEAGUE.

The Woman's Professional League met at 1560 Broadway on the afternoon of Oct. 16, with Mrs. Sol Smith as chairman. It was Dramatic Day, with William Shakespeare as the subject.

Mrs. Smith introduced John E. Kellerd to the audience. He read the "To be or not to be" soliloquy, and the closet scene from Hamlet. William McVay was to have rendered the Dogberry scenes from Much Ado about Nothing, but was unable to reach the meeting, on account of a rehearsal. Maida Craigen gave the "Quality of Mercy" speech, and Mrs. Peter Chapman Ritchie delivered a scene from The Taming of the Shrew.

Mrs. Smith introduced John E. Kellerd to of the poet to the league, and the meeting adjourned for refreshments. The music was furnished by the Victor Talking Machine, and consisted of the Mendelssohn overture to The Midsummer's Night's Dream, selections from Thomas's Hamlet, the Merry Wives overture of Nicolai, and ended with "The Star-Spangled Banner," the singing of which was lead by Mrs. Smith.

SILVIO HEIN BANKRUPT

Silvio Hein, theatrical manager, has filed a petition in bankruptcy, with liabilities of $12,824 and assets less than $1 cash in bank. The debts were contracted in 1910 and 1911. Among the creditors are T. B. Harms and Company, $6,128 for money advanced; Daniel V. Arthur, $4,000 for money lent and money due for interests in plays; Joseph Weber, $500, for money advanced; Lewis J. Morton, $200 loan; Century Holding Company, $1,866, unexpired lease of an apartment at 258 Riverside Drive; West Side Bank, $750, note; Greenwich Bank, $300, balance of a note; Rex Tire Company, $113; Broadway Tire Company, $19, and the Century Tire Company, $209.

A HALLOWE'EN CARNIVAL.

There will be a Hallowe'en dime carnival at the Actors' Society on Tuesday, Oct. 31, from 9 P.M. to 1 A.M. Admission, 10 cents. The carnival is in charge of a committee composed of Fanny Cannon, chairman; Georgia Earle, Louise Kent, Brenda Fowler, Mrs. Tom Wise, Kathrine Rober, Frances Llewellyn, Pauline Seymour, Caroline Greenfield, Lilian Kingsbury, Clara Coleman, Irene Malvesyn, Abigail Marshall, Cornelia Dean, Harriet Brent, Clara Blandick, Nellie Callahan, Agnes Carlton, Mabel Acker, Virginia Russell, Alethea. Special and mysterious happenings are promised at midnight.

AN APPEAL

Pen Kennedy writes to THE MIRROR from the tuberculosis infirmary, Blackwell's Island, New York: "I am a poor, old drug performer. I am in this hospital suffering with consumption; I am friendless, penniless and homeless. When I was making plenty I never refused to help a brother or sister performer in distress. Will not some one help me? This is an honest appeal for charity and not a stage-door 'touch' for money for liquor. I am absolutely penniless—can't even buy a newspaper. There is a man who comes here every morning and evening with the papers at city prices. If you have never been in a charity hospital, you don't know what a few cents will accomplish." Mr. Kennedy was formerly of the team of Kennedy and Lashell, or Kennedy and Ellwood.

IN PROCTOR'S FAVOR

In the Litigation with B. F. Keith as to the Fifth Avenue Theatre.

Judge George S. Bird, of the Maine Supreme Court at Portland, on Oct. 19 handed down a decision in the Proctor-Keith suit over the lease of the Fifth Avenue Theatre, New York city, awarding the property without qualification to F. F. Proctor for the rest of the term of five years, and denying every contention made by the attorneys for Mr. Keith.

By this decision, it is said, Mr. Proctor again becomes a dominant figure, as by means of an outside agreement, the lease carries with it conditions giving the holder absolute control of the vaudeville business in that section of New York city for the next fifteen years.

It was brought out during the progress of the case that shortly before the conclusion of the partnership arrangements, B. F. Keith, using the name of "Benjamin Franklin"—the first part of his own name—formed the International Amusement and Realty company, and purchased the Fifth Avenue Theatre building from the Gilsey estate, from which Mr. Proctor held his lease, for $1,800,000.

Under the terms of this lease the Gilsey estate was required to give Mr. Proctor a year's notice in writing, in the event of the property being sold, and in compliance with this clause, served him with a notice in April, 1906, that the building must be vacated by May 1, 1907. Upon the formation of the partnership in June, 1906, Mr. Proctor turned over this lease to the Keith and Proctor company, later obtaining from the International Amusement and Realty company, of whose identity with his partner, B. F. Keith, he was still ignorant, it was alleged, a new five-year lease at an advanced rental in the name of the firm, with the privilege of a renewal for the same period, which would not expire until 1916.

The conditions of the partnership agreement provided that if the concern was dissolved for any reason or at the expiration of the ten-year term the properties which he had brought into it originally would revert to each partner, while all the new properties acquired during the life of the combine, should be disposed of at auction, Mr. Proctor and Mr. Keith being the only bidders.

It was upon this question that the present suit was based, as it was contended by the attorneys for Mr. Keith that the property was not an original contribution of Mr. Proctor's to the firm, but had really been brought into the concern through Mr. Keith's control of the International Amusement and Realty company and should be put up at auction, in the same manner as the Harlem Opera House, which Mr. Keith bought in from the Keith-Proctor company for $83,000.

W. F. S. Hart, of Hart and Tompkins, Mr. Proctor's leading counsel, held that this was not warranted by the facts, despite the actual ownership of the building by Mr. Keith. He claimed that the short lease brought into the concern by Mr. Proctor constituted an "original holding," and that if the court held it proper to dispose of the property at auction, it would also be proper in a similar manner to dispose of the Union Square Theatre, the lease of which at the time the partnership was formed had but two years to run, and which the New York courts had already returned to Mr. Keith upon the dissolution of the partnership. It was this contention which has been upheld by Judge Bird's decision.

E. F. Albee, general manager of the United Booking Offices of America, whom the court temporarily placed in charge of the Fifth Avenue Theatre pending the outcome of the suit, says:

Mr. Keith authorizes the statement that he will immediately appeal to the full bench of the court from Justice Bird's decision, and that pending the result of such appeal the theatre will be conducted in the name of the Keith and Proctor Amusement Company, as heretofore, by F. F. Albee, general manager of the Keith interests.

THE ELKS' DEDICATION.

Elks from almost every State in the Union will be here next Saturday, Oct. 28, for the dedication of the new $1,500,000 home of New York Lodge, No. 1, in Forty-third Street, near Broadway. Governor John A. Dix will make an address, and among others present will be Governor John K. Tener, of Pennsylvania, and August Herrmann, of Cincinnati, both former heads of the order. Joseph T. Fanning, of Indianapolis, past grand exalted ruler, acting as personal representative of Col. John P. Sullivan, of New Orleans, grand exalted ruler, will conduct the general exercises, which will begin at three o'clock in the afternoon.

MRS. TAFT AT THE COMEDY THEATRE.

Mrs. William Howard Taft, wife of the President, and Mr. and Mrs. Henry W. Taft, brother and sister-in-law of the President, saw the performance of Bunty Pulls the Strings from a box in the Comedy Theatre last Wednesday night.

FORREST SUES BRADY

Arthur Forrest, the actor, filed suit last Thursday against William A. Brady to recover $1,500 for a ten weeks' engagement in Jim the Penman at $250 a week, of which he says he had only two weeks' work. During the time he was out of employment because of the Brady contract he acted with Olga Nethersole for two weeks for $500.

REFLECTIONS.

Neva Harrison was badly injured last July taking a hurdle and pond, while riding in a moving picture made by a New York company. She has fully recovered from what at first appeared very serious injuries.

The report that Gerald Griffin had recently appeared in New York in a new sketch is erroneous. Mr. Griffin is still playing the Orpheum Circuit, still having the leading cities in Nebraska, Minnesota and contiguous territory, and Middle States cities to cover. He is booked for the Alhambra, New York, for Feb. 5.

Harry Burkhardt, who has been playing the leads with the Woodward stock at the American Theatre, Omaha, retired from that company on Saturday, Oct. 21. He will return to New York this week.

At the Liberty Theatre Oct. 30, Charles Dillingham will present for the first time in New York Uncle Sam, a new comedy by Anne Caldwell and James O'Dea, in which Thomas A. Wise and John Barrymore are co-stars. Mrs. Barrymore, who has taken the stage name of Katherine Blythe, will have the ingenue role, while others in the cast are Edith Lyle, Juliette Dike, Ida Darling and John J. Scannell.

Sothern and Marlowe will play one week in Brooklyn, at the Shubert Theatre, beginning Oct. 30. They will then play a four weeks' engagement at the Manhattan Opera House, beginning on Nov. 6.

Mildred Holland headed the bill in a performance in the Shubert Theatre, Rochester, Saturday night, for the benefit of the widow of Mr. J. J. Frisbie, the aviator who was killed recently in Kansas.

May Robson will begin her season at the Bijou Theatre on Tuesday, Oct. 31, in a new comedy called The Three Lights. This will be Miss Robson's first appearance on Broadway in four years.

The Anchor Metal Novelty Company, of which James O'Neill, the actor, is president, has had a creditor's petition in bankruptcy filed against it, and a receiver has been appointed by United States Judge Holt. Liabilities are $20,000, and the assets consist of a plant valued at $5,000 and stock at $1,000.

Louis B. Kline and Arline M. Bennett were married in Hoboken, N. J., on Oct. 20. Miss Bennett has been with the Poli Stock company for several years. Mr. Kline is a theatrical manager. Miss Bennett will retire from the stage.

Wedgwood Nowell has replaced Robert E. Graham as Sir Joseph Porter in the all-star revival of Pinafore, now on tour, under the direction of Shubert, Brady, and Arthur.

L. B. Stockwell, the veteran actor of the Pacific Coast, is appearing in vaudeville in San Francisco in a sketch called The Simple Life, although he is totally blind. The sketch was written by Harry Montague.

Damon Lyon will soon appear in vaudeville in a new sketch.

Sanderson Moffat, brother of Graham Moffat, author of Bunty Pulls the Strings, now playing the role of Weelum in the comedy at the Comedy, has been initiated into six Scotch societies in the last week. Graham Moffat, it is reported, has written two new comedies and a drama, some or all of which may be produced in America this season.

Madame Simone will give the second play of her repertoire, The Whirlwind, which, like The Thief, Henri Bernstein wrote for her use at Daly's, next Monday night. A translation by George Egerton has been prepared for Madame Simone's American tour.

The associate alumnæ of the Normal College held their annual Fall reunion in the college building on Saturday afternoon, at 2.30 o'clock. Louis N. Parker, author of Pomander Walk and Disraeli, spoke on the subject of "Pageantry."

The name of Elsie Ferguson's play has been changed from Dolly Madison to The First Lady in the Land.

Frederic Thompson, who has been holding rehearsals for William Brown Meloney's play Graft in his office on the ninth floor of 145 West Forty-fifth Street, had a ticker installed last week, that the players might get the results of the Giants-Athletics ball games.

Georgia O'Ramey, who was the original Kit McNair in Seven Days and has been supporting Thomas A. Wise and John Barrymore, has had to retire from the cast of Uncle Sam, in order to undergo hospital treatment.

Clarence Auskings is now ahead of the Chase-Lister Repertoire company in the Northwest States.

Rehearsals of Lobetang, the first novelty to be produced at the Metropolitan Opera House, began last Monday, under the direction of Albert Herts.

Lend Me Five Shillings was revived by Frank J. Mulligan, Oct. 18, at a reception given by the Victorians at Rockaway Beach.

Lizzie Wilson, the German dialect comedienne, has been playing successfully in the Central West this season over a vaudeville route, which includes most of the best time in that section.

W. E. Gaut celebrated his birthday in Gloversville, N. Y., Oct. 21 at a special performance of Forty-Five Minutes from Broadway at the Darling Theatre, of which he is manager. Mr. Gaut has been in the theatrical business twenty-eight years.

E. D. Price, manager for Robert Hilliard, has started for the Pacific Coast—his first visit there since he directed the Alcazar so successfully up to the time of the San Francisco disaster.

George W. Paige is playing his old part of Professor Magoon in The Girl from Rector's, this being his third season in it.

Cathrine Countiss, during her Boston engagement in The White Sister last week, was the guest of honor at a luncheon at the beautiful suburban home of Anna Eva Fay.

Robert Hilliard, after his Jersey City engagement Oct. 30, will move rapidly to the Pacific Coast, playing Thanksgiving week in Denver and Christmas week in Los Angeles. He will return over the Northern route.

The Balalaika Orchestra, under the management of R. E. Johnson, will be heard at the Hippodrome on Sunday evening, Oct. 29.

Joseph Conyers, who has not played Our New Minister for two seasons, will revive this play's opening at Providence, R. I., with a new equipment of scenery and almost the original cast.

LEAH WINSLOW

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NANCY BOYER'S NEW PLAY.

For the first time on any stage, Nancy Boyer and company presented The Heart of Springtime at the Post Theatre, Battle Creek, Mich., on Friday, Oct. 13, defying all tradition regarding the ill luck of Fridays and thirteenths combined. The play is the newest work of Pauline Phelps and Marion Short. These authors have previously written Cozy Corners, Sweet Clover and The Girl from Out Yonder, in which Miss Boyer has successfully starred, and are best known in New York for The Grand Army Man, produced by David Belasco with David Warfield in the name part.

The Heart of Springtime tells the story of the neglected daughter of a very rich family. The mother—a social leader of much beauty and influence—is jealous of the popularity of her own daughter, who is just making her social entrance, and determines to elope with an old time suitor who has never ceased his attentions. The daughter, learning of this purpose, follows the mother and in a scene of great intensity, dissuades her from her foolish intention. This scene, which ends the third act, is said to be one of the most powerful between two women, ever written.

The role of the society bud, according to the reports of those in attendance, suits the personality and abilities of Miss Boyer perfectly, as might be expected, the play having been written for her. The comedy was staged by Henry Testa, in private life the husband of Miss Boyer, while the production was specially built from designs submitted by Harry A. March, Nancy's manager. A number of Chicago managers witnessed the premiere, as did Mr. March. The cast of characters was as follows: Clark Van Etten, Arthur Chatterden; Alec Fenway, Henry Testa; Jarvis King, Edward Barton; James, Clifford Hyde; Ruth, housekeeper, Leah R. Nelson; Julie, her daughter, Glen Argoe; Louise King, a society beauty, Rose Cameron; Muriel Kink, the bud, Nancy Boyer.

SEMBRICH TO TOUR IN 1912.

Professor William Stengel-Sembrich, the husband of Madame Marcella Sembrich, the singer, has been in this country for the last three weeks, arranging an American concert tour for next season, when Madame Sembrich will be heard in seventy concerts.

IDA CONQUEST MARRIED.

Ida Conquest, the actress, was married at 12:30 o'clock Monday in Trinity Church, Boston, to Riccardo Bertelli, of New York, oldest son of the late Admiral Luigi Bertelli, of Genoa, of the Royal Italian navy.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Under Two Flags, a romantic drama in five acts, was produced last week by the Academy of Music Stock company to good houses. Theodore Friebus as Bertie Cecil Royellieu and Priscilla Knowles as Cigarette were excellent. Julian Noa as Lord Rockingham, John Dwyer as Colonel Chateauroy, and William H. Rivarts as Rake were up to their usual standard, while Florence Short as Princess Venetia Corona, the silver pheasant, was most attractive. Supported by a large and competent cast, with excellent stage settings, the play was greatly appreciated. The other roles were: Hon. Lord Royellieu, Frank T. Charlton; Captain Claude De Chanrellon, John Davies; Marshall of France, Frank T. Charlton; Ezra Baroni, Jack Bennett; Babasum, Jack Bennett; General Beauciere, Frederick Johnson; Ben Ali Hoka, Harry Huguenot; Jean Bergeau, Jerry Keller; Berkley Cecil Royellieu, Harry Huguenot; Lady Beatrice Gulnevere, Kate Blancke; Lavina, Rose Martin. This week, Franz Molnar's The Devil.

DALY'S.—Madame Simone will play Bernstein's The Whirlwind next Monday night.

FULTON.—The probable opening of the old Folies Bergere will take place Oct. 30, with Robert Edeson in The Cave Man.

HERALD SQUARE.—A Gentleman of Leisure was transferred to the Herald Square last Monday, with Cyril Scott in the title-role. Mr. Scott's interpretation differs from that of Douglas Fairbanks mainly as their own personalities and methods differ. Mr. Scott has greater finesse as an actor than his predecessor, and contrives to make the contrast between Bob Pitt and Spike, the professional burglar, very marked. He is not so exuberant as Mr. Fairbanks, but he is no less effective. The rest of the cast remains unchanged. Lew Fields's production of The Wife Hunters is due Oct. 30.

HUDSON.—Frank McIntyre is playing his last week at the Hudson in Snobs. Myrtle Tannehill has succeeded Willette Hershaw as leading woman. Helen Ware opens in The Price Nov. 1.

LIBERTY.—Julian Eltinge in The Fascinating Widow will leave the Liberty Saturday after an engagement of seven weeks. Uncle Sam will open Oct. 30, with Tom Wise and John Barrymore as co-stars.

METROPOLIS.—The Cecil Spooner Stock company is producing in the Bishop's Carriage this week.

PROSPECT.—The offering last week by the Prospect Theatre Stock company was Via Wireless. The entire production was good, and Mr. McAllister and Miss Timmons continued their enviable work. The cast: Lieutenant Somers, Paul McAllister; Captain of the *Mongolian*, Charles Frawley; First Officer, Jerry Broderick; Captain of the *Ivessea*, Fred. Nelson; Pinkney, Lawrence Dunbar; Warner, Royal Tracy; Bradley, Edward Brennan; Harling, Harmon McGregor; Marsh, Edwin B. Bailey; Mr. Durant, Henry Sharp; Filkins, Elmer Brown; Frances Durant, Irene Timmins; Mrs. Durant, Margaret Lee; O'Brien, a stenographer, Sue Fisher. This week the company is presenting Mary Mannering's last play, A Man's World.

WEST END.—Marie Dressler in Tillie's Nightmare appeared last week at the West End. This attraction, which has played a number of weeks in Harlem during the past year, duplicated its previous success. The cast was excellent, and the fine chorus added much to the pleasure of the presentation. Miss Dressler received many encores for her musical numbers. The cast included Lottie Hart, Eleanor Kent, May Howard, John Mayon, Horace Newman, Frank Smiley, George Gorman, John E. Gorman, Thomas Reynolds, Jack Kennedy, Jr., Jack Hallahan, Barry Delaney, Ethel Fairbanks, Nellie De Grasse, Alietta Bridgeford, Carl Gordon, Miriam Sanford, Martha Edmond, Cissie Shutton, Rita Mason, Andrew Harper, and Bernard Lyons. This week the Aborn Opera company is presenting a spectacular revival of the Paris version of Balfe's masterpiece, The Bohemian Girl. An important cast of grand opera singers, including Vera Allen, prima donna soprano, last season with the Chicago Opera company; H. L. Waterous, formerly of the Metropolitan Opera company; Madame Jane Herbert, Harold Blake, Joseph Florian, Helen Campbell, Maurice Lavigne, and Katherine Le Brun will interpret the opera.

GERMANS UP-TOWN.

The Berkeley Theatre in West Forty-fourth street, became a German Stock Theatre Thursday night, when Josef Stein presented his company in a one-act farce and an operetta by Leo Fall. The Der D'eb, (The Thief,) a satirical piece by Mirbeau, adapted into German by Max Schoenau, was presented first. The four characters were played by Carl Sauermann, C. G. Ackermann, A. W. Neuendorf, and H. Habrich. The Leo Fall operetta was Brüderlein Fein. There were three important characters in this, played by G. Olmar, Fritzi Loeber, and Ilk Engel.

WILLIAM HAWTREY VERY ILL.

William Hawtrey, the actor, while preparing for a performance in Anderson, Ind., last Friday night, suddenly collapsed. Physicians said that the actor was suffering from hardening of the arteries, and that his condition is critical.

MAETERLINCK NOT COMING.

Paris, Oct. 21.—The *Figaro* quotes a letter from Maurice Maeterlinck in which he says: "There has never, absolutely never, been a question of my going to America with my wife, Georgette Leblanc. She will go alone in December."

MARIE BOOTH RUSSELL ILL.

Marie Booth Mantell, wife of Robert B. Mantell, has suffered a relapse, and is lying at the point of death at her home in Atlantic Highlands, N. J., and as a result her husband has been forced to abandon his company for the time being. Mrs. Mantell endured an attack of heart failure late in the summer, which prevented her from beginning the season with her husband as leading woman and compelled her to remain at their home. Mr. Mantell's company did not close, but continued their engagement in Buffalo without the star, Mr. Liebler taking his place.

Mr. Mantell sent the following message to the waiting audience last Wednesday night at the Teck Theatre, in Buffalo:

MY DEAR FRIENDS: At this hour I had hoped to be entertaining you with the master's portrayal of the greatest Roman. Instead of being an anxious watcher in the silent chambers of illness, with death hovering near. Mrs. Mantell has been a sufferer from heart trouble for some time. Yesterday her affliction became so serious I was summoned to her bedside. At times like this when death threatens a beloved one, one realizes how feebly words translate the sentiment of hearts. Yet, while I feel that some of my dear friends in Buffalo will be disappointed over my inability to appear, I do not wish to obtrude my sorrowful affliction upon your pleasure. I am sure Mr. Liebler will acquit himself creditably in the noble part he must play to-night. We all have parts to play in this life, involving sacrifice and sorrow, from which we cannot shrink. I know we have your prayers and sympathy. I will not further intrude. The bitter cup must pass relentlessly to all, and the affliction of one must not mar the happiness of many. So I beseak for Mr. Leibler the same courteous consideration that you, my dear friends, have always shown to me. As Brutus will say to you to-night: "If we do meet again, why we shall smile; if not, why then, this parting was well made."

ROBERT B. MANTELL.

CRANE LEASES THE GARRICK.

William H. Crane is to become an actor-manager. In association with Joseph Brooks, he has subleased from Charles Frohman for a season the Garrick Theatre, opening the house Nov. 27 with his own company of players in Martha Morton's new comedy, entitled The Senator Keeps House.

It is Mr. Crane's intention to play in New York for at least two consecutive seasons, producing, besides Miss Morton's comedy, a new play called at present The Golden Calf, by the Rev. William S. Danforth, and reviving several of his earlier successes, notably His Wife's Father, Brother John, A Fool of Fortune, and A Virginia Courtship.

VAUDEVILLE.

Bronx.—Rajah, J. J. Corbett and company, Bernard and Weston, Collins and Hart, Waterbury Brothers and Tenney, Bison City Four, Dolly Connolly, the Kemps, Frank Hartley.

Bushwick.—McIntyre and Heath, Annie Yeamans, James and Bonnie Thornton, Maggie Cline, Gus Williams, Ward and Curran, Snyder and Buckley, Fox and Ward, Caron and Herbert.

Alhambra.—Ruth St. Denis, Jack Lorimer, Cliff Gordon, Billy's Tombstones, Courtney Sisters, Herbert's Dogs, Musical Craigs.

Orpheum.—Hello, Paris, Four Mortons, J. J. Morton, Frosini, Covington and Wilbur, Kauffman Brothers, Maxini and Bobby, Rawson and June.

Colonial.—Carrie De Mar, Mason and Keeler, Ada O. Walker, Stuart Barnes, Edwards, Ryan and Tierney, Asahi Troupe, Chadwick Trio, Avolos, Foster and Dog.

Fifth Avenue.—Song Revue, Murphy and Nichols, Olivatti Troubadours, Isabelle D'Armond, Conroy and Le Maire, Three Escardos, Johnny Johnson, Claude and Fanny Usher.

Hammerstein's.—Moore and Littlefield, Ryan and Richfield, Charlotte Parry and company, Charlie Case, Hoey and Lee, Will Dillon, Will Rogers, Cartmell and Harris, Hibbert and Warren, Irene Hawley, Scott Brothers, Eldredge, Williams and Kramer.

CURRENT AMUSEMENTS.

Week ending Oct. 28.

ACADEMY OF MUSIC—Stock co. in The Devil—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Edgar Selwyn in The Arab—21 times, plus 3d week—17 to 24 times.
BELASCO—David Warfield in The Return of Peter Grimm—3d week—8 to 15 times.
BIJOU—Closed Sept. 30.
BROADWAY—The Never Homes—4th week—21 to 28 times.
BRONX—Vaudeville.
CASINO—The Kiss Waltz—6th week—42 to 49 times.
CENTURY—The Garden of Allah—1st week—3 to 10 times.
COLONIAL—Vaudeville.
COLUMBIA—Bon Ton Burlesquers.
COMEDY—Bunty Pulls the Strings—3d week—17 to 24 times.
CRITERION—Passers-By—7th week—46 to 53 times.
DALY'S—Madame Simone in The Thief—9 to 16 times.
EMPIRE—John Drew in A Single Man—8th week—57 to 64 times.
FAMILY—Stock co. in The Two Orphans—12 times.
FULTON—Closed Sept. 30.
GAIETY—The Only Son—2d week—9 to 16 times.
GARRICK—Closed Oct. 21.
GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—8th week—33 to 40 times.
GLOBE—Gypsy Love—2d week—8 to 15 times.
GRAND OPERA HOUSE—Mutt and Jeff—8 times.
HARRIS—Rose Stahl in Maggie Pepper—8th week—62 to 69 times.
HERALD SQUARE—Cyril Scott in A Gentleman of Leisure—61 times, plus 2d week—9 to 16 times.
HIPPODROME—Around the World—8th week.
HUDSON—Frank McIntyre in Snobs—8th week—57 to 64 times.
HURTIG AND SEAMON'S—Behman Show.
IRVING PLACE—Viennese Opera co. in The Rat—4th time; Vienna Blood—8th time; The Tyrolean—2 times; The Merry Widow—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KINEMACOLOR—Coronation Pictures in Colors.
KNICKERBOCKER—Donald Brian in The Siren—9th week—50 to 65 times.
LIBERTY—Julian Eltinge in The Fascinating Widow—7th week—50 to 57 times.
LYCEUM—Billie Burke in The Runaway—3d week—17 to 24 times.
LYRIC—Fritzi Scheff in The Duchess—2d week—8 to 14 times.
MANHATTAN OPERA HOUSE—Madame X—191 times, plus 8 times.
MAXINE ELLIOTT'S—Margaret Anglin in Green Stockings—17 times, plus 2d week—9 to 16 times.
METROPOLIS—Cecil Spooner Stock co. in In the Bishop's Carriage—74 times, plus 10 times.
MINER'S BOWERY—Tiger Lilies Burlesquers.
MINER'S BRONX—Merry Burlesquers.
MINERS' EIGHTH AVENUE—Moulin Rouge Burlesquers.
MURRAY HILL—Hoosegow Girls.
NEW AMSTERDAM—The Pink Lady—33d week—230 to 236 times.
NEW YORK—Kitty Gordon in The Enchantress—3d week—6 to 11 times.
OLYMPIC—Queens of the Jardin de Paris.
PARK—The Quaker Girl—1st week—1 to 8 times.
PLAYHOUSE—Bought and Paid For—8th week—33 to 40 times.
PROSPECT—Stock co. in A Man's World—32 times, plus 10 times.
REPUBLIC—The Woman—8th week—41 to 48 times.
THIRTY-NINTH STREET—The Million—1st week—1 to 8 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—8th week—42 to 49 times.
WEBER'S—Mrs. Avery—1st week—1 to 8 times.
WEST END—Aborn Opera co. in The Bohemian Girl—8 times.
WINTER GARDEN—Gaby Deslys and Musical Revue—8th week.

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PHILADELPHIA.

Baseball Excitement Does Not Hurt the Theatres—Attractions of the Week.

PHILADELPHIA, Oct. 24.—The world's series it was thought would put a damper on the theatres last week, but several of the managers were shrewd enough to invite the Athletics and Giant teams to witness the plays and the result was packed houses. Rainy weather kept down the attendance on the nights when there were no games, but the rest of the week the houses were fair. There is a sort of slump at some of the theatres which cannot be accounted for, because practically all of the attractions that have visited Philadelphia so far this season have been cordially treated by the critics.

New offerings which opened last night include Ralph Stors in Dr. DeLuxe at the Forrest; Baby Mine at the Adelphi; Excuse Me at the Garrick, the New York Review at the Lyric and At the Mercy of Tiberius at the Grand.

Last week the new attractions included Anna Held, who opened her 1911-12 season in Miss Innocence at the Forrest. Helen Ware in The Price at the Walnut and Charles Cherry in Seven Sisters at the Broad.

Christie MacDonald and the bewitching music of the Spring Maid, are in the last week at the Chestnut Street Opera House. The engagement has been very successful.

The town has gone daffy over The Quaker Girl. Its cast is one of the most capable of any musical show here this season, and the songs are actually singable. In the cast are Ina Claire, May Yokes, Clifton Crawford and Percival Knight.

The Hen Pecks did not score a very big success in its last week at the Lyric. It is essentially a Summer "show" and is opulently staged.

Anna Held was warmly greeted in Miss Innocence at the Forrest. The production has been improved. The Athletics and New York teams witnessed it Monday night. Miss Held is supported by a strong co., that includes Harry Watson, jr., Grace Leigh, Edith Kelly, Ernest Lambart, Donald Hall, Richard Ridgely, Charles Page, Isadore Malcel, Marjorie Bonner, Lillian Rice, Angy Welmer, Eva Stuart, Evelyn Westbrook, and Ethel Donaldson.

Charles Cherry has scored a marked success at the Broad in Seven Sisters, a four-act domestic farce translated from the Hungarian and presented by the New York Lyceum Theatre co. This is Charles Cherry's first appearance here as a star and he is easy, gracious and facile in his light comedy role. Jean Murdoch, as the fourth sister, Mici, is a co-star with Cherry and her unusual prettiness coupled with her histrionic powers really saved the play. The cast includes Mrs. Adeline Stanhope Wheatcroft, Wilfred Draycott, Louise Arnold, Charlotte Doty, Barbara Tennant, Marion Woodson, Elizabeth McNiff, Blanca Robinson, Gaston Well, Reginald Mason, John B. Hollis, Joseph Allenson, and Wallace Ford.

George Broadhurst's new play dealing with the divorce problem, The Price, opened at the Walnut last week with Helen Ware as the star. The co. is very capable. Miss Ware carried her part well and sang very prettily several little songs.

The Deep Purple had its final week at the Adelphi. The acting is very commendable, especially that of Ada Dwyer, W. J. Ferguson, Theo. Roberts, Sydney Booth, and William Beech.

The William Penn has a splendid vaudeville bill this week. It includes a sketch written by the late Ade Hoffelfe, entitled High Life in Jail, which caused a sensation. Other popular numbers are Weston, Fields and Carrol in a "rathskellar act," the Pete Lawrence Trio also have a good act, which they call The Fresh Freshman.

It was announced several days ago that "Home-Run Baker," the Athletics' crack third baseman, is to appear in vaudeville this Winter. Charles Deots, the Phillies manager-catcher, has already appeared on the professional stage, and it is also rumored that Coombs and Morgan, two of the White Elephants' star twirlers, will try their luck behind the footlights.

The Philadelphia Orchestra, under the direction of Carl Pohlig, gave a very classical brace of concerts last week, with Alma Gluck as the soloist.

The first full rehearsal of the new Massenet opera, Cendrillon, was held last week. This will be the first novelty introduced at the Metropolitan Opera House by Manager Dippel. Jenny Dufau will sing the part of the fairy godmother, and Mazzie Terie will be the Cinderella, while Mary Garden, who will open the season here in Carmen, will have the part of Prince Charming. All the scenery and costumes for this Massenet opera were imported from France.

George P. Murphy in the role of a janitor, kept the audience at Let George Do It, produced in the Grand Opera House, in one continual uproar.

Everywife by George V. Hobart was a sketch of merit, elaborately staged and well acted at Keith's last week. Good acting is contributed by Margaret Green, Mollie Campion, Gertrude Hanlon, Albert Parker, Fred Montague, and J. J. Cadwell. Chimbo the society juggler, A. 1911 Seven, the Musical Avalos, The Boy Next Door, Lee Carlile, Wills and Hassan and Richard's Performing Dogs are other pleasing numbers.

Wilmer Walter, one of the most popular members of the Orpheum Stock co. at the Chestnut, has resigned to assume his duties as leading man in a Boston Stock co. Father and the Boys was the attraction at the Chestnut last week. William Ingersoll was an effective, but youthful father, and Wilmer Walter and William Pinkham played the parts of the boys with ability. The cast of the co. also acted well. This week's attraction is Mid Channel.

St. Elmo, a dramatized popular novel was produced by the Blaney-Spooner Stock co. last week at the American. Edna May Spooner and Bedrous acted their respective parts well.

I. BOLIS-COHEN, JR.

PITTSBURGH.

Mrs. Fiske Presents The New Marriage at the Nixon—News of the Week.

PITTSBURGH, Oct. 24.—Mrs. Fiske, supported by the Manhattan co., is presenting The New Marriage at the Nixon this week—opening last night before one of the largest audiences of the season. Naughty Marietta drew good sized attendance during the past, its second week, and ranks among the foremost comic operas seen in this city in many seasons. Next week, Alma, Where do you Live?

The Alvin has Lew Fields, heading a large co., in The Hen Pecks, and Robert Mantell will present the following repertoire the coming week: Merchant of Venice, Hamlet, Macbeth, Julius Caesar, Othello, King Lear, Richelieu, and Richard III. Augustus Thomas's As a Man Thinks received the highest praise of the dramatic critics, and the strongest approval of the large audience last week.

Young Mrs. Winthrop is the current week's play, at the Duquesne, acted by the Harry Davis Stock co. The Masqueraders is the underline.

Way down East began a two weeks' engagement at the Lyceum last night, and will no doubt enjoy a large business, owing to its popularity here. Let George Do It is the following announcement.

The Grand offers a good vaudeville bill this week, which is headed by the Four Diving Norins, and the Bell Family of ten musicians, and continues to be the best patronized playhouse in the city.

The Harry Hastings Show, with Avery and Irish added, is at the Gayety, and The Lady Buccaneers, with Packey McFarland light-weight pugilist added, is the offering at Harry Williams's Academy.

Vera De Rosa, the latest "find" of Mr. Hammerstein, sang the role of Marietta, at the matinee on last Wednesday of Naughty Marietta.

On last Thursday afternoon, Mariano Cancellieri, editor and publisher of the local Italian newspaper, gave a dinner party at his home in the East End, at which Mlle. Emma Trentini and Mr. Hammerstein were the honored guests.

ALBERT S. L. HEWES.

SAN FRANCISCO.

The Commuters' Two Weeks—Trilby at the Alcazar—Gertrude Hoffmann and Her Dancers.

The Columbia continues The Commuters for a second week, after which comes Seven Days, opening evening 23, and on afternoon, of 20 Amato will give a recital at this house under the auspices of Sequoia Club. Jean Patriquin, who is in the co., was a member of the old-time Alcazar co.

The Alcazar co. staged Trilby 16 and it was well acted by Nance O'Neil. Fred. Belasco has secured a new play on divorce, which will be offered after the engagement of Nance O'Neil. The Penalty is the title and it will be offered commencing evening 23. Mr. Belasco has secured Eloise and Harry Mestayer to lead.

At the Cort, Gertrude Hoffmann and the Imperial Russian Dancers appeared. Grace Van Studdiford will come to this house soon in The Paradise of Mahomet.

The Savoy gave an excellent performance of The House Next Door at a matinee and in the cast were William V. Mong, Allen Mathes, Grace Hale, Helen Gillingwater, Rufus Perry, Charles Hatfield, Charles Berkely, the Jacobson Family, George Dayton, E. S. Ross, Mabel Parker, Maude Hillman, and Walter Busby. The Flower of the Ranch will begin an engagement commencing 22, at a matinee.

The Orpheum has a great card in Odiva, the water queen, and The Underworld Romance, while the Empress has the Four Baltus, John Gordon co., Beheek and D'Arville and Dewey, the Kentucky horse.

Nordica sang while President Taft turned the first shovelful of sod that started the Panama Exposition of 1915. She also sang at concert 16.

A. T. BARNETT.

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THE ABORN OPERA CO.
IN
THE BOHEMIAN GIRL
Week Oct 30 | MADAME X

BROOKLYN AMUSEMENTS.

Louis Leon Hall Among Old Friends—The Harvest Moon Well Presented.

The Louis Leon Hall Stock company presented as their opening attraction at the Amphion Theatre The Melting Pot. The theatre was crowded from orchestra to gallery, and the audience was fervent in its reception of the principals. Louis Leon Hall and Minna Phillips are strong favorites in the Eastern District, both having been connected with the Corse Payton Stock company for the past five years. At the close of the first act there were numerous curtain calls and after a few brief remarks by Mr. Hall and Miss Phillips they were presented with huge floral offerings. Louis Leon Hall was seen in the role of David Quixano and scored a decided hit, as did Minna Phillips in the role of Vera Ravendal. This week, Charley's Aunt.

The Nest Egg was the offering by the Corse Payton Lee Avenue Stock company last week. Grace Fox as Hettie Grandy, with her quaint humor, forced the audience into convulsions of laughter. Harry E. McKee made an excellent Deacon Adams, and Phyllis Gilmore as Georgie Mills was seen to good advantage. Little Maud Simmons's Fanny Etta was sincere and childlike. Jack Hamlin was creditably performed by Claude Payton, while George Storrs Fisher as Biff Adams contributed in no small degree to the success of the comedy. This week, The Resurrection.

The Harvest Moon was presented last week by the Gotham Stock company in a manner that showed careful rehearsing on the part of Stage Director Addison Pitt. As Monsieur Vivan William D. Crimmins was seen in the best part accorded him so far this season and acquitted himself with great credit. He was liberally applauded for his clever interpretation of this difficult role. Louise Carter was charming in the role of Dora Fullerton, while Victor Browne was good as the young dramatist.

Mary Jane's Pa was the offering at the Crescent last week. George Allison appeared to advantage in the part of Hiram Perkins. As Portia Perkins Leah Winslow had a different role from any she has essayed since she came to Brooklyn. Eyllach Goss Shannon as Mary Jane played the part to suit the most exacting, and as Lucille, her sister, Isadore Martin was a pronounced success. Joseph Eggerton as Rome Preston, Charles Schofield as Leris Watkins, M. J. G. Briggs as Barrett Sheridan, Gertrude Rivers as Ivy Wilcox, Mathilda Deehon as Miss Faxon, and Walter Woodall as a "yap" completed the cast. This week, The Fourth Estate.

The attractions at the various burlesque houses last week were: Star, Golden Crook Extravaganza company; Gayety, The Queen of the Jardin de Paris; Casino, The Tiger Lilies; Empire, Miss New York, Jr.

The Gamblers of the West was last week's play at Phillips's Lyceum. Harold Claremont made a most satisfactory Jack Gordon, while Alice Meridith as Tenderfoot Sal, appeared to advantage. Miss De Castro as Bridget Farley and Harry MacDonald as Jack supplied the comedy.

The Follies Bergere company made a hit last week at the New Montauk, where crowded houses greeted the players and entertainers who came direct from Manhattan.

Everywoman, after its splendid success for the past two weeks at the Majestic Theatre, moved to the Shubert Theatre, where it continued to draw large crowds.

Seven Days was the attraction at the Broadway Theatre last week, and played to big business.

The Blue Bird moved from the Shubert to the Majestic, and gave its premiere production in the downtown section last week. The house was crowded to the doors at every performance.

An attractive and well balanced bill, with Amelia Bingham as the stellar attraction, was provided for the Bushwick patrons last week. Miss Bingham presented Big Moments from Great Plays and scored a decided hit. Others on the bill were Willard Simms, Smith and Campbell, The Leading Lady, Alf Grant and Ethel Hoag, the Bison City Four, Bernard and Weston, Reed Brothers, and the Three Dooleys.

Ruth St. Denis made her first bow to Brooklyn audiences last week at the Orpheum, presenting her mystic dance of the Five Senses and received a hearty welcome.

Irene Franklin was the main attraction at the Greenpoint last week and made a hit with a repertoire of songs of her own composition, singing in her own inimitable way.

Brooklyn Lodge, No. 30, Theatrical Mechanical Association will celebrate its twentieth anniversary with a reception and banquet on Sunday evening. Great interest in the affair has been aroused and a large attendance is expected. Brooklyn Lodge was incorporated Oct. 17, 1891.

The German Hospital Aid Society, which annually arranges performances for the benefit of the Brooklyn German Hospital, will present this year Mother. Mary Shaw, who created the title-role, will be in charge of the chief role in the benefit performance. The performance will be held at the Majestic Theatre.

Jan Kubelik gave a recital on Thursday evening in the Opera House of the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

CHARLES J. RUPPEL.

WASHINGTON.

Wise and Barrymore in Uncle Sam — The Chocolate Soldier and Other Offerings.

WASHINGTON, D. C., Oct. 24.—Thomas A. Wise and John Barrymore as co-stars met with a cordial reception on their appearance at the New National Theatre last night in Ann Caldwell and James O'Dea's delightfully droll comedy, Uncle Sam. Mr. Wise scores a great success in the role of a breezy-kindly-genial, yet irascible Nevada millionaire. Uncle Sam Gunnison, disgusted with foreign methods and manners while motoring abroad with a party of tourists, and Mr. Barrymore appears equally successful as his scapegrace nephew, a student at Heidelberg. A strong support is witnessed in Edith Lyle, Katherine Blythe, Juliette Dika, Ida Darling, Pauline Whitton, Louise Muldener, John J. Scannell, Emmett Whitney, Hans Hanson, Emil Hohenwert, Paul Arnold, Albert Roccardi, and Cyril Biddulph. Next week, Frances Starr in The Case of Becky, a Belasco first production.

The Whitney Opera co. in The Chocolate Soldier is the Belasco Theatre offering. The co. includes Lillian Poll, Charles Purcell, George J. O'Donnell, Henry Coote, Ilon Bersers, William Morgan, J. E. Powell, Lotta Gale, Vivian Wesdon, and Emma Loomis. Next week, Forbes Robertson in The Passing of the Third Floor Back for five performances, the week closing with three appearances of M. Mikail Mordkin and Imperial Russian Ballet.

Eugene Walter has done his work excellently well in his striking stage dramatization of John Fox, Jr.'s, strong book story, "The Trail of the Lonesome Pine." Klaw and Erlanger have given the production exceptionally beautiful settings, and Charlotte Walker is scoring the success of her career in the leading role of June Tolliver. The play opens to a very large and enthusiastic audience at the Columbia Theatre. The supporting co. is a thoroughly strong and proficient one. W. S. Hart as Judd Tolliver, Berton Churchill as Jack Hale, and Willard Robertson as Dave making substantial hits. Others of note include Richard Sterling, George Woodward, Lillian Dix, Cyrus Wood, and Alice Lindahl. Next week, Guy Bates Post in The Challenge.

The Academy of Music this week has Bonita and her co. in the musical comedy, The Real Girl, with Atlantic City as the principal locale in the height of the bathing season. Lew Hearn, a comedian of clever ability, is inimitable as the simple, good-natured Sheriff Tucker. The co. is a large one, mostly girls, and an attractive combination throughout. Next week, Thomas E. Shea in repertoire.

Robert Hobson lectured Tuesday afternoon before the young women students of the National Park Seminary on the subject, "The Stage as a Profession." Mr. and Mrs. Hobson were the guests of the seminary officials at an informal luncheon before the lecture.

At Chase's Theatre a cracker-jack bill is presented this week, with the big headliner Merrywife, George V. Hobart's modern morality comedy, produced by Joseph Hart, in four scenes, with a co. of twenty-two. Toots Paka's Hawaiians in their picturesque folk songs of the Kanakas, their sacred dances and quaint musical introductions. A Breeze from the West is the way Kate Watson, a brilliant, entertaining comedienne, is introduced. Barry and Wolford, eccentric talking and singing comedians; the Saytons, a European reptilian novelty, in In the Land of the Crocodiles, and the Wheelers in their pantomimic escapades. Next week's headliners include Mabel Hite and Harrison Armstrong in the one-act play, The Police Inspector.

John Prescott, stage-manager for Robert Edeson's production of The Cave Man, is a son of E. B. Prescott, territorial Governor of Arizona.

Frank Billetterott, president of the Columbia Theatre Co., will leave shortly for a month's vacation in Bermuda.

The Holden Stock co., having concluded their six weeks' engagement at the Majestic Theatre, are succeeded by the Clara Turner Stock co. after a lengthy Philadelphia engagement opening with success in the Edward Peples's play, The Prince Chap. Next week, Beyond Pardon.

The favorite burlesque comedian, Billy W. Watson, and his popular Girls from Happyland co., commence the week's engagement at the Gayety Theatre to both an afternoon and night crowd, presenting a successfully revised version of Two Hot Knights and The Gay Mollistes. Next week, The Passing Parade. At the Lyceum Theatre The Cosy Corner Girls hold full sway, presenting many new and pleasing features in burlesque and vaudeville in A Joyous Jag of Joy, one of the best of entertaining bills, presented by Dan Crimmons and Rosa Gore, Glen Bruce, Ford and Wesley, John West, Lizzette Howe, Gladys St. John, and Ida La Pearle. Next week, The Merry Maidens.

Mabel McKinley, the noted singer in vaudeville, billed as the favorite niece of the late President, is the very accomplished leader of the six-act bill of the Casino Theatre of four shows daily.

Stanley James, late of the Columbia Players, is completing a course in aeronautics at College Park, the Army Aviation Field, where he is making daily ascensions. JOHN T. WARDE.

ST. LOUIS.

Pinafore, May Robson, Montgomery and Stone, and Other Attractions Do Well.

Pinafore at Shubert 15-21 pleased as ever. Fay Templeton, De Wolf Hopper, Eugene Cowles, Edith Duke, and Wedgewood Norvell did excellent work. 22-28, William Hodge in The Man from Home.

May Robson at Garrick 15-21 in The Three Lights pleased good business. Grannum gives the talents of Miss Robson such an excellent vehicle that the other parts, though good, are somewhat dimmed. Laura Phelps creates a satisfactory impression as Grace. Paul Decker and Jack Storell interpret the part of the two grandsons, around whose escapades the comedy is built, in a very commendable way. 22-28, William Collier in Take My Advice.

Montgomery and Stone returned to the Olympic 15-21 in The Old Town.

Little Miss Fix-It at Century 15-21. Nora Bayes was taken suddenly ill at Chicago, and the new comedienne, Grace Field, was substituted. Miss Field made a hit. Jack Norworth in the leading part did commendable work. 22-28, Chauncey Olcott in Macushla.

Rosa Diederich, Gustave Haenuig, and Hans Greil, assisted by Clara Gefoer and Victoria Webb, presented Bernstein's Der Meineidbauer at the German Theatre 22. The co. did good work and were well received.

The White Slave at the American 15-21 has attracted the largest crowds of the season. 22-28, The Dawn of To-morrow.

Master Gabriel, is a sketch called Tommy Tucker, heads the bill at the Columbia 15-21. Charles Nevins and Ada Gordon provide a singing and dancing sketch, which is well given. Albert Hale, a boy soprano, was generously encored, and Mozart and Bradford in a sketch entitled A Legitimate Hold-up, compose a very good bill.

Baldwin-Melville Stock co. presented Mary Jane's Pa at the Imperial 15-21. Robert Quesnet in the leading role and Harry Fenwick as Lem Quaker have been doing very good work. 22-28, Darkest Russia.

The Hoodoo School-Master was the attraction at Havlin's 15-21. The cast is far above the average. Special mention is due John Burton for his translation of the part of Emil Mauss. Edwinna Levins as Marth Hawkins was another accurate character. 22-28, Chief of the Secret Service.

Bohemian Burlesquers at the Standard 15-21 with Andy Gardner and Ida Wiesial well liked. 22-28, Ellish and her own burlesquers.

The Runaway Girls from Dixie is the attraction at the Gayety 17-22. George Armstrong and Adelina Rositas head co. 22-28, Al. Reeves.

VIVIAN S. WATKINS.

DATES AHEAD.

(Received too late for classification.)

BELGARDE, SADIE (L. L. Belgarde, mgr.): Saratoga Springs, N. Y., 30-Nov. 4.
BREESE, EDMUND (Joseph M. Weber, mgr.): Chicago, Ill., Oct. 22—indefinite.
BROWN, GILMOR (F. A. Brown, mgr.): Downs, Kan., 30, Osborne 31, Stockton Nov. 1, Kirwin 2, Lenora 4.
CANDY GIRL: Murray, O., 25, Nelsonville 26, Logan 27, Jackson 28, Huntington, W. Va., 29.
COUNTY SHERIFF (Eastern): O. E. Wee, mgr.): Athol, Mass., 25, Gardner 27, Nashua, N. H., 28, Piltmont, N. Y., 30, Westfield, Mass., 31, Delaeville, N. Y., Nov. 1, Herkimer 2, Utica 3, Waverly 4.
COUNTY SHERIFF (Western: O. E. Wee, mgr.): Brooklyn, Ia., 25, Solon 26, Grundy Center 27, Cedar Rapids 29, Tama 30, Belle Plaine 31, De Kalb, Ill., Nov. 2, Hammond, Ind., 4, Benton Harbor, Mich., 5.
DOWNIE AND WHEELER'S SHOWS: Hickory, N. C., 25, Marion 26, Asheville 27, Morganton 28.
FIRING LINE (A. G. Delamater, mgr.): Norfolk, Va., 25, Petersburg 26, Warrenton, N. C., 27, Roanoke Rapids 28, Oxford 30, Durham 31, Graham Nov. 1, Raleigh 2, Sanford 3, Fayetteville 4.
GARSIDE STOCK (James L. Garside, mgr.): Lawrenceville, Ill., 23-28, Vincennes, Ind., 30-Nov. 4.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Fall River, Mass., 26-28, Westerly, R. I., 30, Mystic, Conn., 31, So. Framingham, Mass., Nov. 1, Arctic, R. I., 2, Collinsville, Conn., 3, New Britain 4.
GOLLMAR BROTHERS: Rosedale, Miss., 25, Tunica 26, Rinley, Tenn., 27, Obion 28.
GRAHAM, OSCAR (Oscar Graham, mgr.): Dublin, Tex., 25, Rice 26, Comanche 27, Brownwood 28, Ft. Worth 30-Nov. 4.
HALL, DON C. (Don C. Hall, mgr.): Brooklyn, N. Y., 23-28, Allentown 30-Nov. 4.
HAWTREY, WILLIAM (A. G. Delamater, mgr.): Goshen, Ind., 30, Wabash 31, Huntington Nov. 1, Logansport 2, Frankfort 3, Richmond 4.
HICKMAN, GUY (Guy Hickman, mgr.): Terre Haute, Ind., 23-28, Lafayette 30-Nov. 4.
HOUSE NEXT DOOR: Evansville, Ind., 29, Terre Haute 31, Springfield, O., Nov. 1, Peoria 2.
LA RUE (Byron Chandler, mgr.): Atlantic City, N. J., 23-28.
McMILLAN, WALTER: Crowell, Tex., 23-25, Hamlin 26-28, Stamford 30-Nov. 1, Anson 2-4, Abilene 5-8.
MALLORY, CLIFTON (D. H. Cook, mgr.): Electricville, N. Y., 31, Cuba Nov. 1, Fillmore Monday 6, Atlanta 7.
MILDRED (Northern: John G. Rae, mgr.): Richland, Ia., 25, Warland 26, Washington 27, Oskaloosa 28, Prairie 29, Buxton 30, What Cheer 31, Montezuma Nov. 1, Millersburg 2, Victor 3, Brooklyn 4.
PECK'S BAD BOY (W. R. Cutter, mgr.): Logansville, O., Nov. 1, Shelby 2, Alliance 3, Warren 4, Minerva 6.
ROSARY, THE (Rowland and Clifford, mgrs.): Cincinnati, O., 22-28, St. Louis, Mo., 29-Nov. 4.
STAMPEDE, THE (A. G. Delamater, mgr.): Birmingham, Ala., 23-28, Nashville, Tenn., 30-Nov. 4.
STEWART, MAY (J. E. Cline, mgr.): Morristown, Tenn., 25, Asheville, N. C., 26, Spartanburg, S. C., 27, Greenville 28, Anderson 29, Athens, Ga., 30.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Rock Springs, Wyo., 25, Cheyenne 27, Boulder, Colo., 28, Denver 30-Nov. 4.
TEMPEST AND SUNSHINE (A. F. Woods, mgr.): Canyon, Tex., 25, Clarendon 26, Memphis 27, Quanah 28, Frederick, Okla., Nov. 1, Wichita Falls 2.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Woodhaven, N. Y., Oct. 30—indefinite.

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THE THEATRES IN CHICAGO

New Arrivals of Note and Plays That Continue Prosperously—The Coming Attractions—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Oct. 23.—May Robson, Edmund Breese and Willis Sweetnam arrived this week. Mr. Breese is in the new play, A Man of Honor, at the Cort. Miss Robson is in The Aero Lights, which is at the Lyric this week, following The Pink. Mr. Sweetnam is in the Rougue Rio co. at the Studebaker, beginning this week. Stars still here are Gertrude Elliott in Rebellion at the Grand Opera House; the Farnums at the Chicago Opera House, Hackett at Powers', Edith Taliaferro at the Illinois. Star approaching: Mrs. Fiske, who will begin her annual engagement at the Grand Opera House next week in her new comedy by Langdon Mitchell, The New Marriage.

Rebellion at the Grand Opera House, with Gertrude Elliott and her co., has interested us more than most plays, if the large audiences may be regarded as proof. The critics admit that the author, Joseph Medill Patterson, has something important to say and says it boldly. As an example of literary or dramatic skill, the play has caused diverting opinions. Many think it is momentarily blunt. It joins before Chicago audiences a different view of life in Chicago with a fearless use of streets, saloons, the police and other local references. The play has been recommended by the Drama League. So far it has met those fervent Rebecca of Sunnybrook Farm and The Littlest Rebel, two of the most successful plays seen of the season.

Gertrude Elliott sets the wife in Rebellion with accurate judgment, constant freshness of her talent and experience. Doctor Farrow did not call for a real great chance when he was cast for the defiling Desmond, but like the good actor he is he makes it creditable. Queena La Verne's light comedy is the part of the young secretary across the hallway at the Grand Opera House, and Scott Cutty's attractive quality in the lead are properly appreciated. Fuller Mellish gives one of the best characters of the play, the prosecuting attorney. Lucy Weston, Grace Reals, Mrs. R. Miller's dowager in attendance, and Harry Price does a pretty good bit. The theatre-goer cannot remain at the Grand Opera House longer than the week, on account of the sombre of Mrs. Fiske, but it may remain in the city by transfer to another theatre.

Peggy, which is in its second and closing week at the Garrick, roused enthusiastic praise in the Record-Herald, "but there were not so many good words in the other papers for Leo Wilson Dietz's automobile story. The audiences have been of moderate size. They did not, as Mr. Fiske instructed, seem to catch the point satirical at the close of the play where the comedy scenes ceased, after being bankrupted by automobiles, and pleading economy, began all over again the simple plot of a windfall and spell of some spendthrift madness than ever.

Robert Hilliard and a capable little company played the gaily scenes from The Coward as a curtain at the Majestic last week and made it seem very well. It held interest and got plenty of applause. Robert E. Keane, Norman Hackett, Augustin Wilkes, and Esther van Kyzer were in the company. The Town Hall Minstrels seemed to fill a long felt want in the appreciation of the big audience, and you felt a thrill of comfortable enjoyment that might take you back to Philadelphia and to Caractacus days. Hajji Hoff's Turkish bath musical comedietta was very much as before, and Billie Montgomery and Herman Moore seemed as usual to cause much genuine and effective blues-curing; convulsions. The genuine girls in tights came out to close the bill with trapeze disportisms, and not recognize that as advanced vaudeville we came away.

The bills this week: Auditorium, Everywoman; Studebaker, Excuse Me; Garrick, Speed; Powers', Hackett in Grain of Dust; Olympic, Fortune Hunter; Cort, Edmund Breese; Colonial, Peggy; Grand, Rebellion; Chicago Opera House, Faruums in Littlest Rebel; La Salle, Common Law; Blackstone, Leo Ditrichstein in The Concert; Illinois, Rebecca of Sunnybrook Farm; Princess, Over Night; Lyric, May Robson in Three Lights; McVicker's, Deep Purple; Haymarket, Grandstark; College, Sunday; Marlowe, Merely Mary Ann; Imperial, Three Twins; Bush, Great Mogul; National, Rock of Ages; Haymarket, Human Hearts; Alhambra, The Squaw Man.

Forbes Robertson was one of the first observers of Rebellion at the Grand Opera House, before resuming his tour in The Passing of the Third Floor Back.

With Edged Tools, from H. S. Merriman's book, will be played at the Whitney beginning next week by an English company which includes Hamilton Deane, Campbell Goldsmith, Richard Hillas, and Marie Lennard.

The production of A Lovely Liar at the Olympic has been postponed and Seven Days will follow The Fortune Hunter.

Ada Reeve, of London, will make her American debut next week at the Majestic. She is a music hall star.

Members of the Chicago Musical College faculty will give a concert Nov. 14, with accompaniments by a full orchestra.

Hanky Panky is announced as the name of the Lew Fields production at the American Music Hall and Oct. 31 as the opening date. The theatre is now dark and the date has been set back. Lew Fields will be here the same week in The Hen Pecks at the Garrick, by a strange coincidence.

The Concert has been highly popular at the Blackstone from the first and this handsome theatre has thus gained further clientele. Leo Ditrichstein, William Morris, Janet Beecher, Jane Grey and the play have been praised by all the reviewers and the houseful Saturday afternoon seemed delighted. It is a reliable mixture of wit, humor and sentiment most cleverly shaped to suit the fashionable folk. Evidently The Concert may remain many weeks. Its booking is indefinite.

Students of the Chicago Musical College School of Acting played Manners and Modes and The Minister's Wife, by Helen Sherman Griffith, at the Blaisfield Saturday, under the direction of J. H. Gilmour and Marshall Stedman. Mr. Gilmour, as usual, caused the young actors to give a good account of themselves.

Sunday is a big day at the Studebaker: 11 A.M., church services; 3.30 P.M., concert; 8.15 P.M., regular dramatic performance.

Mr. Hackett and The Grain of Dust may go from here to the Broad Street, Philadelphia, and then into New York.

Thais at Powers', Nov. 5.

E. P. Connor came from the opening of Excuse Me at the Studebaker.

James K. Hackett and E. M. Holland will play The Bishop's Candlesticks on two nights only, Monday and Thursday, at each week, with The Grain of Dust at Powers'. Manager Powers explains that the stage settings are so elaborate and the make-up of Mr. Hackett as Valjean so complicated that the little play could not be given every evening.

Randolph Hartley, author of the opera Pola, the only American grand opera which has been produced in Berlin, Germany, is in the city in the interests of Mrs. Fiske, whose engagement will begin at the Grand Opera House Oct. 30. Mr. Hartley is reticent in regard to a production of his opera by the Chicago Grand Opera co. at the Auditorium, but it is known that he and General Manager Dippel have had a talk about it. The music is by Arthur Nevin.

Juetta Jewell will be the next stenographer in The Grain of Dust, transferred to Powers's from the Blackstone.

Everywoman, reproduced on a big scale with a strong, carefully selected co., began its long stay at the Auditorium last week with a great first-night audience. All the grand opera boxes were filled, giving the impression of an event of the opera season. Critics recorded popular interest in the beauty of the production and a rational interest in the play. The Tribune sent its musical critic to report this morality play, with musical comedy details gone out there, and he noted what he called a polite interest of the conventional theatregoer. Everywoman's beginning setting, forth by Walter Hirsch's symbolic drama of the Great White Way. Originality in something of writing about right and wrong seems the most difficult to achieve. The treatment is correct. But Hackett's on Broadway seems like a new idea and the character of Nobody is original and most interesting. Frederick Warde, who has got here acting here since he was giving Tragedy orations in Rome, gave Nobody the full significance. He seemed to be the only member of the co. who knew how to read in such a big place, more slowly than in smaller ones, and he was distinctly heard. His Nobody gave strength and dignity to the whole production. Marie Walsworight read the lines of Truth beautifully and played the sufferer skillfully with its proper pathos, but her voice was too low and speaking too fast. Jane Baker's Everywoman was ideally appealing, a fine example of acting, but she, too, left a large part of her hearers to guess at what she was saying. All the other parts, though well played, needed stronger voicing and more deliberate reading. Viola Archer, who sang Cancionere nicely; Passion by Allen J. Hofuber, whose rich singing and good speaking voice were appreciated; Wealth by Nestor Lennen; Modesty, by Dorothy Phillips; Theatre Managers by Clyde Hennen and E. J. Loring; Wiles by Otis B. Howland; Puff by Richard Lee; Flattery by Frank Lacy; Beauty by Edna Broderick; Youth by Lottie Engel; Charity by Aiden MacCluskey, Time, Age, Greed, Self-Vanity and Vice were played by McIntyre Wickstead, Mazie Clifford, Gladys Earlent, Edna Porter, and Lydia Crane. The crowds in the big scene of Broadway New Year's Eve and the splendid banquet scene were admirably managed under the direction of Bartley Cushing, who has charge of the production. An orchestra of thirty pieces plays George Whitfield Chadwick's music.

Preparations for a special production of The Nigger are being made by Manager Gleason at the colleges. It will follow Sunday, the bill this week.

Zangwill will have a hearing on the South Side this week in Englewood at the Marlowe, where Charles Marvin's loyal legion will fill his cozy theatre every night as usual and undoubtedly enjoy Merely Mary Ann. Lotta Shaw, whose Chorus Lady acted, if possible, to her popularity at the Marlowe, will have another opportunity in one of Eleanor Robson's best parts. Albert Shaw will easily prevail, also, as the artist, Launcelot.

Three Twins returns to the Imperial this week, after playing all the other West and South Side theatres.

Manager George Harrison, of Lew Fields's American Music Hall season, has engaged Albert Schutz as treasurer. OTIS COLBURN.

STAGE AFFAIRS IN BOSTON

The Row Over The Playboy—Mayor Fitzgerald's Solicitude for the Drama—A New Theatre Under Way—Benton's Chat.

(Special to The Mirror.)

BOSTON, Oct. 24.—There is a decided change all around town this week in theatricals, and nearly all the houses have new attractions, and many are to follow in another week.

Most interesting of all the newcomers last night was Blanche Bates in Nobody's Widow, at the Hollis. She had not been in Boston for two years, and her last appearance at the Hollis was in Under Two Flags. She had a fine audience. Bruce McRae as leading man was one of the chief favorites in the cast.

The Shubert was dark last night for a full dress rehearsal of The Blue Bird, which will be given to-night.

The Tremont brought to Boston at last Madame Sherry, which has been played all around New England by the other cos., but that made no difference with the original, for it is headed by Lina Abarbanell, and audiences remember how she saved The Merry Widow there and gave it its Boston popularity. Charles J. Ross is the chief comedian and Elizabeth Murray is one of the favorites as well.

The Irish Players cut their stay in Boston short by one week so that Possession Walk may be brought in at the Plymouth, so that this is the final week of the engagement. It opened with The Cross Roads and The Showing Up of Blanco Posnet, and there will be two complete changes of bill before the week ends.

John Craig gives another change of bill at the Castle Square, and puts on his first Shakespearean programme of the year for his stock co. In As You Like It Mary Young has her first chance to play Rosalind, and she proved quite as effective as she was in Cordelia and the earlier standard portrayals. Mr. Craig has played Orlando many times before, and he finds it one of his best characters.

The Newlyweds and Their Baby gives the Globe a chance to return to the field of musical comedy, which has always proved popular there, and this is doubly so on account of the long continued vogue for the Newlyweds in the Sunday paper cartoons. Countess Olga von Hatzfeldt is especially good in Mrs. Newlywed.

Still another change of bill is at the Grand Opera House, where melodrama always prevails with the best results. This time it is Beyond the Divide, a Western piece, with Edward Leigh as the hero in the Indian episodes.

Of the attractions that continue, Raymond Hitchcock is to his last week at the Colonial. Audiences are still of capacity size for The Red Widow, but it is headed to go from here to Baltimore for a week and then to New York for a long run at the Astor, so that this is the last of the stay in Boston, which has lasted for two months.

Lulu Glaser also is in her last week in this city in the newest Viennese comic opera, Miss Dudelsack, which has proved tuneful and pleasing.

Get-Rich-Quick Wallingford is now in the second month of its run at the Park, with every indication of many more. Mayor Fitzgerald has made no more interference with the piece after the Alderman, first a Mayor, had been reduced to a Major. Everybody is laughing at Fitzgerald for the sudden delicacy of feeling which he has had for this capital play, which has offended nobody.

Still another attraction that has no limit in sight is The Gamblers at the Majestic, where the stirring scenes of financial crime are admirably presented, but it is known that Charles Klein's new play is in rehearsal here to be produced by this same co., and that Everywoman is due at the Majestic in the near future.

There is an innovation at the National this week, for an opera co. giving endorsed masterpieces takes its place in the bill. J. K. Murray and Clara Lane, long at the Castle Square, and the principals in Pinafore, aided by Harry Davies, W. H. Fitzgerald, William Wolfe, A. Bellevue, May Murray, and Hazel Davenport. Then there is vaudeville, including Richards, Leroy and Harvey, Paul Lacroix, Moore and St. Claire, and Holden and Leclare.

Lillian Russell heads the bill of the week at Keith's, and other features in the programme are Seldon's Venus, Jones and Deely, Barry and Halvers, Van Hoven, Six Abdallahs, Corcoran and Dixon, Prollch and Bragsar Brothers.

At the Gaiety the Bowery Burlesquers give Madame Xenos Mo, with Fitzgerald and Quinn and Lizzie Freligh as the leaders.

The Duckling Burlesquers head the list at the Howard Athenaeum, and to make the bill continuous there are the baseball pictures and a house olio headed by the Clark Sisters and Cogar.

Irwin's Majestics are the newcomers of the week at the Casino on Harvard Street, featuring the Bottomley Sisters and the Four McNallys.

Mlle. Fregolla in her protean changes is the chief feature of the week at the Bowdoin Square. The others there are Miller and Russell, Boston Brothers, Geenie Gerard, Wells and Wells, while the baseball pictures are to be added the last half of the week.

The Colleen Bawn in pictures is the chief feature at the South End, but the bill also has the Musical Dixons, Rosalie Sisters, Deare and Billey, the Milano Duo, and Juliet Woods.

Down at Loew's other houses, the Orpheum, the bill includes Frank Carrer, the Stewarts, Cameron and Kennedy, Houston and Olmstead, James and co., and the Breakaway Barlows.

Austin and Stone's alternate their bills with the Manhattan Maids and Beaumont's Pony Circus and Isabelle Pyrini's Trained Dogs. The stock co. at this house had only a short existence, and retired to make way for the return of vaudeville features.

They did not stop The Playboy of the Western World at the Plymouth as some people thought might be the case. Some of the Irish-Bostonian societies wrote to Mayor Fitzgerald, and as a result he had his press censors on hand, as well as those from Police Commissioner O'Meara, but they found nothing to censor in the production and no reason whatever to withdraw it from the stage. On the opening night some well-known Irishmen in the audience were so loud in their comment that they were asked to leave, but on the second night there was no booing whatever. However, it is noticeable that there was no tendency to include The Playboy in the programme for the final week of the Irish Players in Boston.

William B. Yeats sailed from here and will go at once to Dublin to take charge of the dramatic school to be established there in connection with the Irish theatre. Lady Gregory, who was left behind, had a busy week of it. She was the guest of honor at receptions by the New England Woman's Press Association and the girls of Radcliffe College at Cambridge, speaking at each case. A unique gathering was that at the music room of Mrs. John L. Gardner's Venetian Palace, Fenway Court, which was thrown open to her for an address on The Making of a Play. The audience was small, but deeply interested, and followed closely her remarks, and especially those which had to do with the Irish drama. She paid tribute to the keen discrimination in dramatic matters displayed by all the Bostonians whom she had met in her brief visit to this city at the present time.

Harry Lauder came to town last week for four performances, two afternoon and two nights, at the Back Bay Opera House, and although the place was a little too much at one side of the city to attract the vaudeville patronage with which the Scottish entertainer has always been so popular here, and also because the prices were decidedly high, even compared with New York, the audiences were of good size and enthusiastic whenever the star appeared. He had a number of new songs for this visit, but it was decidedly noticeable that the old ones were the ones that were the best liked. Mr. Lauder's generosity is proverbial, and there was another instance when he extended in advance an invitation to entertain the survivors of the Charge of the Light Brigade, resident in this city. Somebody suggested that he make it the Battle of Bunker Hill, and done with it, as he would be quite as likely to find anybody to be his guest.

Raymond Moore, the song writer, composer of "Sweet Marie" and other pieces best known in vaudeville, is seriously ill at the Massachusetts General Hospital, and also is in want of money. Mae Murray, who was in town last week, started a move in behalf of the destitute composer and personally took up a collection on Saturday night at the hotels where the most of the members of the profession were to be found. Lee Harrison, Valeska Suratt's manager, and others aided her, so that quite a substantial sum was raised in that manner, and even more is promised.

Mabel Montgomery is a newcomer in John Craig's forces at the Castle Square, and takes her place this week as Celia in As You Like It.

Madame Sumiko, the Japanese singer who was at Keith's last week, went out to Wellesley College and sang for the girl students.

There was a prompt denial of the rumor current in theatrical circles that the Scenic Temple had been sold for a Jewish synagogue. The place on Berkeley Street was formerly a church, Berkeley Temple, but has been doing well with pictures.

Freda Smith, the Boston singer who returned home last week, brought the body of her mother, who died in Italy. She was detained for more than a month by the red tape of the foreign authorities.

Very quietly and without a word being said about it, a new theatre was started in the downtown section of the city and work upon it is to be so hustled that the place will be all ready for opening in the early Spring and possibly sooner. It is to be built on Washington Street, with an entrance on Beach Street, and extending back to Harrison Avenue, where a Chinese restaurant was torn down to make way for it. C. H. Blackall, who designed the Colonial, Columbia and Bowdoin Square, is the architect, and the place will have a capacity of 2,000. Ever since Harry Farren was evicted from the Columbia through the sale of the house over his head, it was understood that the Western Wheel would work a surprise on burlesque audiences here by means of a new house. With the National, Plymouth and St. James, that will make four new theatres added to Boston's list in one year.

Raymond Hitchcock changes his mid-week matinee at the Colonial this week to Thursday, so as to give a professional matinee in compliment to Lady Gregory and the Irish Players in return for the one that they gave at the Plymouth last week.

Henry Russell, the director of the Boston Opera co., arrived in Boston last week after a Summer in Paris, but he had little new to announce in the way of programme, as all his important engagements were cabled. He now will remain here till the season opens.

Edmund Day, author of The Round-Up, though the play has left town, still remains in Boston. Coming here a very sick man, Mr. Day has been taking a course of Christian Science treatment. He has been making his home at the Adams House. JAY BENTON.

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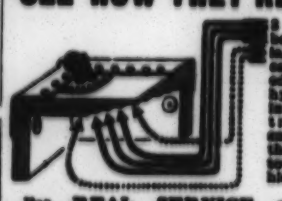

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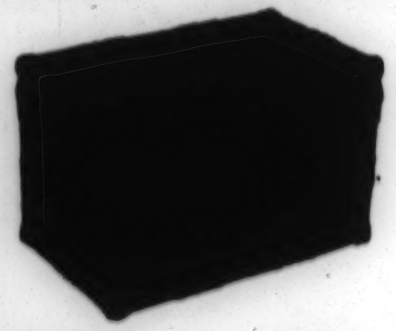

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TO ADVERTISERS

*Advertisers will please note that, owing to Election Day—Tuesday, Nov. 7—*THE MIRROR *to bear date of Nov. 8 will go to press in advance of the usual time. No advertisement for that number can be received later than Saturday noon, Nov. 4.*

TO CORRESPONDENTS

THE MIRROR *to be dated Nov. 8 will go to press in advance, owing to the requirements of the holiday—Election Day—Nov. 7. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.*

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Alma, Where Do You Live? with Nanette Flack 6, 7: excellent co.; delighted large audiences. Nat U. Goodwin in The Captain 9 pleased fair business. George Evans's Honey Boy Minstrels 10; good co., to S. R. O. St. Elmo 11 satisfied fair business. Al. G. Field's Minstrels 17, 18.——LYRIC (Gaston Neubrik): William Collier in Take My Advice 7: excellent cast; pleased large audience. The Jolly Bachelors 13, 14. U. S. Marine Band 19.

MONTGOMERY.—GRAND (R. J. Mahoney): Nat Goodwin in The Captain 10: very satisfactory; good house. Jolly Bachelors 12 pleased large audience. Dante's Inferno 16-18. The Clansman 20. The Chorus Lady 21.

SELMA.—ACADEMY (Robert Wilby): Al. G. Field's Minstrels 19. Chorus Lady 23.

ARIZONA.

BISBEE.—ORPHEUM (G. J. Alden): Olive Valli in Miss Nobody from Starland 11: excellent co.: good business.

PHOENIX.—ELKS' (S. P. Hoefer): Miss Nobody from Starland 9: excellent: S. R. O.

ARKANSAS.

FORT SMITH.—GRAND (R. E. Hilliard): On Parole 9-16 pleased large audiences. A Texas Steer 16-21. Grace McLean and Ray Wilmers have become great favorites with the theatregoers.——NEW THEATRE (G. A. Lick): Tolson Stock co. 9-15: good business. The Prince of To-night 18 pleased. Girl in the Train 16. Belcher and Wright Stock co. 17-21.

LITTLE ROCK.—KEMPNER (T. J. Meyers): The Girl in the Train 17. Al. H. Wilson in A German Prince 18. Girl from Rector's 21.——ITEM: The Capital Theatre, which opened 9 by William A. Grew co., closed following Saturday; poor business.

FAYETTEVILLE.—OZARK (W. D. McNair): De Armond Sisters Stock co. 2-7 to good business.——UNDER CANVAS: Chase-Lester Stock co. 9-16. Ringling Brothers' Circus 31.

PINE BLUFF.—ELKS' (M. R. Bloom): The Girl in the Train 18. The Girl from Rector's 20.

CALIFORNIA.

LOS ANGELES.

Lewis Stone and Bessie Barriscale in Their Fifth Week—Mizzi Hajos Drew Well.

The Mason Opera House was still busy Oct. 9-14, packing in people to hear Mizzi Hajos in The Spring Maid. This is the second week, and the engagement has proven most substantial, not only from an enjoyable, but a financial standpoint. The Country Boy 16-21.

Miss Fiuman and a carefully selected co. had fair patronage at the Majestic 8-14. Mr. Fiuman appeared as Dick Driveller in a dramatization of The Old Curiosity Shop and is clever in this role. John Burton capably handled the role of Mr. Garland and Dorothy MacKay charmingly interpreted the role of Little Nell. Lillian Hayward humanly portrayed the role of Sallie Brass. Commencing 15 Mr. Fiuman and his special co., including Lolita Robertson, will be seen in Mary Jane's Pa. Following this, 22-28, H. B. Warner will arrive as Alias Jimmy Valentine.

Oct. 9 marked the beginning of the fifth week of the sensational success of The Bird of Paradise at the Belasco, wherein Lewis Stone and Bessie Barriscale had the principal roles and made decided hits. The following week, 16-22, A Bachelor's Romance will be the offering, with our old-time friends in the principal roles, to wit: James Neill and John Barton.

Charley's Aunt at the Burbank has proven, as usual, a good drawing card. Henry Stockbridge, Charles Ruggles, David Hartford, Ida Lewis, and Nana Bryant were responsible for much of the fun and success of the piece. Nana Bryant made her first appearance as the new leading woman of the co. Next week, Billy will be the bill.

Ferris Hartman and his co. will open at the Grand Opera House 14 in Marcella.

The Barrier will open at the Lyceum 15.

Sousa and his Band, assisted by Virginia Root, soprano; Nicolino Medeler, violinist; Herbert Clarke, cornetist, will open a week's engagement at the Auditorium 16.

Mark Claw spent a few days in this city the past week mainly on business concerning the Mason Opera House, over which theatre he and Mr. Krianger hold a lease.

Paul Benjamin, advance man of Gertrude Hoffman and her organization of Imperial Russian Dancers, and also Morris Guest, connected with the same organization and son-in-law of David Belasco, spent a few days in the city during the past week. DON W. CARLTON.

OAKLAND.—MACDONOUGH (F. A. Geisea): Dante's Inferno 9-11: greatest film ever witnessed here; capacity houses. The Spring Maid 16-21.——LIBERTY (H. W. Bishop): Bishop's Players presented The Lion and the Mouse 9-15; great production; attendance exceptionally large. E. T. Hall very clever. Thelma 16-22.——IDORA PARK (B. L. Yorke): Lambardi Opera co. in repertoire; satisfactory business.——ITEMS: Madame Lillian Nordica gave a concert at the Greek Theatre, Berkeley, 10; great success; immense attendance.——The Berkeley Lodge, B. P. O. E., gave a minstrel performance at the Macdonough 13. Some clever stunts were executed, and a large sum realized.

SAN JOSE.—VICTORY (F. A. Giesea): The Country Boy 9; fine production; large audience. Alias Jimmy Valentine 16. Lambardi Grand Opera co. 22-29.——THEATRE JOSE (Redmond and Blum): Ed. Redmond co. in Admiral Crichton 9-15; production correct in every detail; scenic effects worthy of special mention. The Blue Mouse 16-22.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton): Harry Bulger in The Flirting Princess 7 to big business. Sousa's Band 9, and matinee; well-pleased audiences. Country Boy 10 delighted very large house. The Campus, featuring Walter de Leon and Mugging Davies, 13. The Spring Maid, with Mizzi Hajos, 15.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): The Campus 6; good house; fair performance. Sousa's Band 14. Alias Jimmy Valentine 19.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye): Polly of the Circus 14; good patronage. Miss St. Leon in title-role pleasing as usual. Don't Lie to Your Wife 16; good business. Kyrie Bellew in The Mollusc 28.

CONNECTICUT.

BRIDGEPORT.—POLI'S (Edward B. Renton): Ed. Blondell and Association in a condensed version of The Centre of the Earth 16-21. Five Melody Maids and a Maid 23-28.——PARK (J. F. Burke): Russian Ballet (mimo Mordkin) 14. Ten Nights in a Barroom 12, 13. Madame Kaminsky (Yiddish) 16. The Goose Girl 17. Arthur Hopkins's The Fatted Calf brought together eight sterling players in an attempt to give stage atmosphere to the new thought cult. Harry Lauder and co. had a matinee 19, in which the weather man kept down receipts. Marie Dressler in Tillie's Nightmare 23. Girl of the Golden West (operatic) 23.——ITEM: No more pleasing news to chronic playgoers could have been announced than the presence of "Joe" Kilay, the veteran doorkeeper in that position at Poli's. He is said to have a wider speaking acquaintance than any other man in New England. WILLIAM F. HOPKINS.

HARTFORD.—PARSONS'S (H. C. Parsons): Madame Sherry, No. 1 co., played a return engagement 11, repeating its former success to two crowded houses. The Newlyweds 13, 14 afforded much amusement to three fair-sized houses. A very large audience at 23 "per" thoroughly enjoyed the artistic concert rendered by the metropolitan artiste, Mary Garden, who, by the way, like many prominent professionally spent her early life in this city. Good-sized audiences which should have capacity once according to the merits of the star and play greeted Henrietta Crosman and her finely balanced co. 17, 18 in her clever, clean new comedy, The Real Thing. Aborn Opera co. in Bohemian Girl 19-21. A. DUMONT.

STAMFORD.—ALHAMBRA (Coe and Dull): The Lewis J. Cody Stock co. presented The Cowboy and the Lady 16-21 to fair business. Mr. Cody as Teddy North "out-Goodwinned," the only Nat. Miss Duke played Mrs. Weston in just the proper key. Louis Albion depicted the degenerate husband to perfection. Marie Graybar, a newcomer, created a very favorable impression in her portrayal of Mildred. Lillian Field's equal in eccentric comedy work is seldom seen in stock. Her Miss Prisima was a work of art. Leah Kleschna 23-28.——ITEMS: Eugene Frazier is temporarily out of the cast, due to a very severe cold. His part is being taken care of by Richard Ogden, the genial stage-manager.——Gloria Gallup closed 14.——The Elks' Carnival, which is being held all week, affected the attendance to a considerable extent.

MERIDEN.—POLI'S (Thomas Kirby): Lulu Glaser 17; large and well-pleased audience; splendid satisfaction. Henrietta Crosman 14; good business. Stetson's U. T. C. 20; fair business. The Girl and the Tramp 23. The Imperial Russian Court Orchestra 24. Pinks O'Hara 25.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Henrietta Crosman in The Real Thing 12; found favor with a fair-sized audience. The Goose Girl 14 (matinee and night) pleased well-filled houses. The Girl in the Taxi 20. Curtis's Vaudeville 24.

WATERBURY.—POLI'S (Harry Parsons): Lulu Glaser and co. in Miss Dudelsack 13, 14; capacity. Henrietta Crosman in The Real Thing 16; fair-sized audience. U. T. C. co. 21. Pinks O'Hara 24.

WINSTED.—OPERA HOUSE (Harry Gale): The Girl in the Taxi 17; fine performance; fair-sized audience; weather unfavorable. The Rosary Nov. 6.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): The Goose Girl 16 pleased fair house. Henrietta Crosman in The Real Thing 19.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): The Man on the Box 14; fine co.; pleased good house. The Girl and the Tramp 23.

NORWICH.—POLI'S (J. W. Rush): Wildfire 16-21; well presented and drew good business. Sky Farm 23-28.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Johnny Larkin 10, 11, and afternoon; pleased fair business. Al. G. Field's Minstrels 13, 14, and afternoon; delighted S. R. O. business. The Gamblers 15, 16, and afternoon; excellent co., to good business. Thomas Jefferson 17, 18. Dandy Dixie Minstrels 20. Muft and Jeff 21, 22. Chocolate Soldier 23-27. Man on the Box 28. Around the Clock 29, 30. Excuse Me Nov. 5, 6. The Clansman 8. The White Sister 9. Frederick the Great 10, 11. Seven Days 12, 13. The White Sister 14 (return). Ty Cobb 16. Rebecca of Sunnybrook Farm 17, 18. Miss Nobody of Starland 19, 20. Bohemian Girl 21, 22. The Chorus Lady 25, 26. Peck's Bad Boy 27. The Rosary 30.——ORPHEUM (C. A. Leach): Harry Taylor, Carrie McNamara, Four Dancing Belles, Ralph Conners, Howard Brothers 8-14: fair bill and business. The Nifty Girls, Savo, Fitch Cooper, Manhattan Newsboys' Trio, Roland Travers and co. 15-21. Ed. Estar, Becker and Howland, Seamon and Killian, Franklyn and Franklyn, Nichols-Nelson Troupe 22-28.——MAJESTIC (J. F. Pryor): Morris and Parker, Arnold Sisters, Lake MacGluke, Mary and Earry 8-14: fair bill and business. Llewellyn and Stanley, the Famous Dockoys, Kamplain and Bell, Homer Romain 15-21.

GEORGIA.

ATLANTA.—THEATRE (Homer C. Georgerss. mgr.): Madame Sherry 16-19: good business; excellent co.——GRAND (William A. Mattice, res. mgr.): Thomas Dixon's The Clansman 16-18, with Clyde M. Shropshire in leading role; others in cast Myron Paulson, Blanche Boyer, and Harry Hartwell; fair business. Creatore and His Band 19: two performances. The Toy Shop 20, 21. Gamblers 23-28.——LYRIC (H. L. De Give and Hugh Cardoza, resmgrs.): School Days 16-22, with Herman Timberg and good chorus; fair business.

AUGUSTA.—GRAND (Richard B. Taut): Madame Sherry 12: clever performance, to crowded houses. Thomas Jefferson in Rip Van Winkle 13 delighted good attendance. St. Elmo 14: fair house; pleased. Muft and Jeff 16: amused good-sized audience. The Chocolate Soldier 18: good co.; delighted large attendance. The Gamblers 20.

ALBANY.—RAWLINS (A. G. and L. E. Gortatowsky): Dante's Inferno 9-11; very good; fair attendance. The Gamblers 17. Muft and Jeff 23. Dixie's Minstrels Nov. 7. Creatore's Band 9. Clansman 10. The Girl in the Taxi 11.

MACON.—GRAND (D. G. Phillips): Al. G. Field's Minstrels 11, with matinee; usual immense business. St. Elmo 13. Madame Sherry 15 pleased splendid audience. The Gamblers 16. Muft and Jeff 23. Chocolate Soldier 27.

VALDOSTA.—CITY OPERA HOUSE (W. L. Hicks): Mabel Page co. in The Lost Trail 11: good business; well pleased despite bad weather. Same co. in Billy 13: capacity house; well pleased.

SAVANNAH.—THEATRE (W. B. Sampkind): Dandy Dixie Minstrels 16: big business. Thomas Jefferson in Rip Van Winkle 19. Muft and Jeff 20.

MILLEDGEVILLE.—GRAND (McComb and Hines): St. Elmo 13: good performance; pleased fair house. H. W. Sears 18. Rip Van Winkle 21.

NEWNAN.—UNDER CANVAS: Buffalo Bill 11. Democrat Comedy co. 16-21. Smith's Greater Shows 30-Nov. 4.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Billy Clifford in Girl, the Man and the Game 10-12: well-balanced co.; costumes and settings all bright and new; bunch of pretty chorus girls; kept big house in roars of laughter. Florence Roberts and co. in Jim the Penman 13, 14 drew large and appreciative audiences. Miss Roberts is a great favorite here, and never fails to draw big houses.——ITEM: State Fair best ever; Pioneer Parade 12, with "your Uncle Jimmy" in harness; red shirt, cap, and belt; same as worn in Chicago, 1865, when they had only two hand engines.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in Wildfire 16-21; superb; capacity. Under Southern Skies 23-28. Grace Hayward as Mrs. Barrington gave a finished and thrilling portrayal of the dashing Southern widow. Her gowns were exquisite. Charles Dingle's John Garrison was played with all the attractive dash of an accomplished player. Lew Welsh gave a Matt Donovan that was perfectly balanced. Walter Poulter's Bertie Oldsworth surpassed even his former successes. Rose Watson as Hortense Green did one of the Warrington's most clever bits of character. The work of Chester Wallace as Fred Sanderson added to his popularity and was flawless.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Fatted Calf 11: enjoyable comedy; pleased. Human Hearts 13, 14: good presentation; fair business. Merry Mary 15, 16: excellent musical play; drew well. Madame Sherry 17: large business; strong production. Daniel Rouse on the Trail 18: lively melodrama; medium business. Ethel Barrymore in The Witness for the Defense 20. William Courtenay in Don 21. The Girl and the Tramp 22.

BLOOMINGTON.—CHATTERTON (Charles A. Tabaee): Rosalind at the Red Gate 16 pleased good matinee and fair night. Martin's U. T. C. 20. Ethel Barrymore in The Witness for the Defense 21. Eddie Foy in Over the River 23. Coburn Players 26, 27. The Travelling Salesman 28. Merry Mary Nov. 2. Amateur Musical Club Contest 3. Pinaman's Honeymoon 4. Gay Morning Glory Burlesquers 6. Paid in Full 7.

ELGIN.—GRAND (Prickett and Thielen): Howe's moving pictures 11 pleased fine house. The Girl I Love 16 drew excellent business and pleased immensely. U. T. C. 23. Vaudeville 17-22.——STAR (Prickett and Thielen): Sherman Stock co. in The Little Pardner 16-21: business good.

AURORA.—GRAND (Charles Lamb, mgr.): Howe's motion pictures 13 pleased good business. Graustark 15: two performances; very good co., to capacity business; pleased. The Virginian 22. The Red Mill 23. Top o' the World 25. The Fortune Hunter Nov. 1.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): George Sidney in Busy Izzy 9: good business. Walker Whiteside in The Master Melody 11: enjoyable performance; good-sized audience. The Forbes Case 20. Martin's U. T. C. 31.

QUINCY.—EMPIRE (W. L. Busby): Mountain Ash Male Chorus 12; excellent concert; good business. Madame Sherry 13 delighted large audience; very fine co. and production. Merry Mary 21. Rosalind at the Red Gate 22. Henry Woodruff 23. Paid in Full 28.

MORRISON.—AUDITORIUM (A. R. Lewis): The Toy Maker's Dream 14; good co.; fair business. The County Sheriff 17. Hello Bill 23. The Crusaders 21.

GALESBURG.—AUDITORIUM (F. D. Perceton): Merry Mary 10 pleased good business. A Bachelor's Honeymoon 14; fair house. The Lorenz Brothers 16-21 opened to good house.

CANTON.—GRAND (William Dunfield): Merry Mary 14; good co.; fair house. Human Hearts 16; good co. and business. The Girl and the Trans 23.

PRINCETON.—APOLLO (E. L. Bolton): The Red Mill 24. Frank Wiesner in A German Gentleman 30.

STERLING.—ACADEMY (George Glenstead): Cal Stewart in Politics 9: best of satisfaction; light business.

INDIANA.

INDIANAPOLIS.

William Hawtrey and E. H. Kelly Made Good Impression—Third Degree Pleased.

The excellent acting of William Hawtrey and his co. was largely responsible for the success of Dear Old Billy, seen at English's 9-11. Mr. Hawtrey's Billy was delightfully real and human. E. H. Kelly scored an instantaneous hit as Christopher Crock. Bernard Fairfax, pleasantly remembered as a member of the 1910 summer stock at the Murat, gave a spirited and amusing performance of the young attorney. Olive Stuart Christie, Harry Reddiex, Earl Fox, Ruth Tomlinson, Laura Clement, Jane Burby, Charles Jamieson, and Mary Morrell gave good support. English's dark since 11, when the next engagement of Bayes and Norworth was announced owing to the illness of Nora Bayes. Followed with a single performance of Der Rosenkavalier, an operetta in four acts, by the German Theatre co. of Cincinnati. Engagers in The Other Mary 16. The Bachelor's Wife 20-21. Thais 23-25. The Girl in the Taxi 27, 28.

The Fatted Calf at the Shubert 12-14 gave excellent satisfaction. The cast included Frank Sheridan, Lowell Sherman, Robert McWade, Jr., Roy Fairchild, Marjory Wood, Anne Warrington, Max Milroy, and Mary Cross, all of whom were admirable in their respective roles. Special mention, however, is due Lowell Sherman, whose extraordinary success as the son was one of the most delightful pieces of acting seen here for a long time. Pavlar concert 13. The Vanis, with Edith Wynne Matthison, 16-21. Aborn English Grand Opera co. in repertoire 23-28.

The Third Degree at the Park 15-21, one of the worthy attractions promised by the management this season, was seen here for the first time at popular prices, and drew large, interested audiences. Sarah Padden gave a remarkably fine and interesting performance of Annie Jeffries. Joseph R. Garry in the other leading part made a splendid impression as Examiner, the lawyer, and suffers little or none in comparison with his predecessors in the role. The supporting co. was fair. Polly of the Circus, with Georgia Gib in the title-role, was well received at the Park 16-18. The Dawn of a Tomorrow 19-21.

Halton Powell and his stock co. in College Life attracted good houses at the Colonial 16-21. It was the second week of their indefinite engagement at this house. The Morning After 23-28.

Bert Fitzgibbon, the daffodil of vaudeville, and Conrad and Whitehead were especially featured and won the applause honors of the bill at Keith's 16-21. Business continues excellent.

Much interest here and in the State centers in the engagement of the Aborn English Grand Opera co. at the Murat next week. Manager Fred J. Dailey has been informed of several theatre parties that are being arranged by members of Indiana musical organizations.

James A. Harris, of this city, is playing the leading role in The Turning Point. Mr. Harris became well known locally when he played three special Spring engagements with the Arvine Stock co. here several years ago.

PEARL KIRKWOOD.

SOUTH BEND.—OLIVER (Harry G. Sommers): Charles Cherry and cast co. in Seven Sisters 14 delighted large house. Get-Rich-Quick Wallingford 17 (return). Newman Travel Pictures 19. Ten of the World 21.——AUDITORIUM (Harry G. Sommers): The Wood Nymphs 11, 12 drew well and pleased. Divorcons 13, 14: good business. Quincy Adams Sawyer 16, 17: fair house. Maude Adams in Chanticler 18. Girl of the Streets 19-21.

HUNTINGTON.—THEATRE (H. R. Brownbach): Get-Rich-Quick Wallingford 12: very good business; excellent satisfaction. Lyric Theatre Stock co. 14-21 to good business. Beginning: The Great Power. Dolores, The Devil, The Poor Relation, When Man Turns to Devil, St. Elmo, and Peaceful Valley. The Show Girl 26. Dante's Inferno pictures 30, 31. Will Hawtrey Nov. 1. Rock of Ages 2. The Cowboy and the Girl 4.

BRAZIL.—SOUVENIR (Will H. Leavitt): Barriers Burned Away Sept. 29; fair business. Dumas Musical Comedy co. 30 pleased fair house. Rosalind at the Red Gate 4 pleased big business. Goddess of Liberty 5; good co.; excellent house. Cowboy Girl 9 pleased fair house. Stampede 10; good co. and house.—ITEM: Goddess of Liberty co. disbanded here 6.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): The Rosary 1; good co. and business. Goddess of Liberty 5 pleased fair house. Edward Mosse's Associated Players 9-14; poor business. Little Girl That He Forgot 24. Gay Morning Glories 25. Shannon Stock co. 30-Nov. 4.—ITEM: Good bookings and prospects for season.

ANGOLA.—CROXTON (Charles Elva): Edward Doyle's Orpheum Stock co. in We Are King, Up York State, The Australian, The Game, Light That Failed, and Rip Van Winkle 9-14; pleased fair business. Little Girl That He Forgot 24. Gay Morning Glories 25. Shannon Stock co. 30-Nov. 4.—ITEM: Good bookings and prospects for season.

CONNERSVILLE.—AUDITORIUM (T. B. Kuhl): Gillespie Players in The Power of Position, Taken Unawares, Under Arizona Skies, Love in Oil, The Stronger Love, The Great Question, and The Tale of a Coat 9-14; pleased good houses. Don T. Hall co. 23-28. Madame Sherry Nov. 7.

GOSHEN.—JEFFERSON (H. G. Sommers): Get-Rich-Quick Wallingford 10 pleased very large audience. Graustark 17; satisfactory. Quincy Adams Sawyer 18. Tuxedo Vaudeville 19, 20. The Fortune Hunter 24. Madame Sherry 31.

RICHMOND.—GENNETT (O. G. Murray): When a Woman Wills 5; disappointed fair house. Baby Mine 16.

IOWA.

DES MOINES.

Kyrle Bellew and Isabel Irving at the Berchel—Enthusiastic Praise for Princess Stock.

The Mollusc, with Kyrle Bellew and Isabel Irving, was the attraction at the Berchel Oct. 17. The Heart Breakers 18, 19. The Fortune Hunter 20, 21. Girl of My Dreams 23, 24.

At the Princess the stock co. offered The Servant in the House 8-15, in a manner to agreeably surprise even their most ardent admirers. Robert E. Homans, Thomas Reynolds, Orpha Glen, Guy Harrington, Jessie Mueller, Marion Herbert, and William Feaney were all seen to advantage. Barbara Pritchie 16-22.

One of the largest theatre parties ever given in this city attended the Princess 8, when one hundred members of the Photoplayers of Iowa witnessed The Heir to the Throne.

E. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Vic Hugo offered Mary Jane's Pa 12, with Boyd Trousdale and Jean Ward featured, to good business; excellent production and pleased all. A Married Bachelor 14; failed to appear on account of illness. Traveling Salesman 25.—ITEMS: Guenn La Verne, manager of several road attractions, has taken the management of the Queen Theatre at Darlington, Ind.—The Spence Theatre co., playing Eleven of the Orient, will open its engagement next season at Millwood, Kan., Nov. 1. It is under the management of Rehm and Davis.—A new theatre, to be known as the Opera House, will be opened at Marion, S. D., about Nov. 15.—Manna Abott, who was with The Vaughn Prince Opera co. last season, is making good as the prima donna of The Speculators, which is the vehicle of The Lyman Twins this season.—A Runaway Girl is reported to have gone on the rocks at Cedar Rapids recently.—Burlesque fans are coming up good money in the smaller cities of this State this season.—A report emanating from Manchester to the effect that Ed Salter will take out No. 3 Sam Scott's Big Stockings.—The Lorraine Keane Players have entered on a permanent stock engagement at Parkersburg, W. Va. Will Reed Dunroy, a former well-known Iowa newspaper man, is now one of the editors of the "Owl," a paper published in the interests of Chicago theatricals and players.—E. K. Meredith, who formerly followed the big top as press agent for several of the larger shows, is now doing the publicity work for a Western vaudeville circuit with headquarters in Chicago.—C. E. Primrose, who has had popular-priced attractions on the road in the Middle West for several years, is now booking Paid in Full over this territory.—James and Osana, Ostosan, managers who have out three attractions, are framing up a new one, and will feature Ward and Marguerite in Johnny on the Spot.—Sanford Thomas, who is well known to the West by playing the Right of Way this season.—Ed Geers and Gene have two attractions on the road in The College Boy and Wanted a Husband.—The Howard Brandon Amusement Co., of Minneapolis, is putting out three Lena Rivers one this season, featuring Madge Thurston, Irma Earl, and Grace Farnum. FRANK H. FOSTER.

DUBUQUE.—GRAND (W. L. Bradley): Wm. S. Hodge in The Man from Home 10 delighted fair house. Walker Whiteside in The Magic Melody 14 drew good house; two large ascensions. Howe's Tyrol Pictures 15; excellent business; pictures fine. The Three Twins 16; fair business. Ethel Barrymore in The Witness for Defense 17; fine advance sale. The Fortune Hunter 21. The Lyman Twins 22. The Traveling Salesman 23. Lost, Strayed or Stolen 24, 25. Henry Miller in The Havoc 28. Trousdale co. 29-31.

DAVENPORT.—BURTIS OPERA HOUSE (Shubert, Cort and Kindt): The Lorenz Brothers 9-15, hypnotists, pleased fair-sized audiences. Lyman Howe's pictures 16. Tri-City Stock co. 22-28.—GRAND OPERA HOUSE (D. L. Hughes): Kyrle Bellew in The Mollusc 9; fair patronage and pleased. Walker Whiteside in The Magic Melody 13; greeted by a well-pleased audience. Ethel Barrymore 16. Henry Miller in The Havoc 26. Montgomery and Stone 30. The Red Rose 31.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): Lion and the Mouse 9 pleased fair house. Lyman Twins 11; good business. The Lymans have been coming here for a number of years, but this was probably the most satisfactory performance they have given. The Cow and the Moon 17; very enthusiastic audience; very amiable to good house. Cal Stewart in Politics 23. Peck's Bad Boy Nov. 2. Red Mill 8. Rosalind at the Red Gate 7.

MARSHALLTOWN.—NEW ODEON (J. Rachford): Harvey Stock co. 10-14; good houses. The Traveling Salesman 16; excellent production and pleased good house. The Chocolate Soldier 18. The Fortune Hunter 19. The Lyman Twins 20. The Lion and the Mouse 21. The Virginian 24. Hoyt B. Trousdale 26-28 in Mary Jane's Pa. Three Weeks, and Strongheart. Rosalind at the Red Gate 29.

WATERLOO.—THEATRE (A. J. Bushy): William Hodge 11 pleased good business. Heart Breakers 12; fine attraction, to good business. Traveling Salesman 13; good, to fair business. Lyman Twins 14 pleased two fair houses. Trousdale Brothers' Stock 16-18 opened with Mary Jane's Pa 19 to fair business. Fortune Hunter 20. Lion and the Mouse 21. Harvey Dramatic 23-28.

KENTUCKY

LOUISVILLE.

Thais Wins Favor—Tyrone Power Speaks—The Suffragettes in Convention.

The Joseph M. Gaites's production of Thais at Macauley's week Oct. 16 was a success. Madame Sherry and Louis Mann in Elevating a Husband will divide week 23-28 at Macauley's.

The Geraldine Farrar concert at the Shubert Masonic 17 was largely attended. William Collier opened 19 a three nights' engagement in Take My Advice. An all-star cast will present a revival of Pinafore at the Shubert 26-28.

The offering at the Walnut Street 15-21 was Rock of Ages, which drew well. It will be followed by The Third Degree.

At the Avenue Thomas E. Sewell's co. presented The Little Girl That He Forgot week ending 21, to large business. The Cowboy and the Thief open 23.

The burlesque houses had a satisfactory week 16-21 with The Girls from Reno at the New Buckingham and Ed. Gallagher and Al. Shean in The Big Banner Show at the Gayety.

In vaudeville Hopkins's offered the Rinaldos, Merilla, James Grady and co., and Ellis. Mears and her White Horses.

Keith's had a big week with Felix and Caire, Howard's Musical Shetlands, Goldsmith and Hoppe, Bonair and Ward, and Edward Abeles and co., including Charlotte Lauders in He Tried To Be Nice.

Tyrone Power in an interview published in a local paper expressed interesting and illuminating views on the drama, present-day players, and particularly of his ambitions.

The National Association of Suffragettes held its meeting in Louisville beginning 19. Many notables from all parts of the country are present, including Mary Johnson, the author of Audrey, which has been successfully dramatized.

A feature of the entertainment offered during the meeting was vaudeville night, when Fola La Follette, a daughter of Senator La Follette, appeared in the sketch, How the Vote Was Won.

CHARLES D. CLARKE.

HENDERSON.—PARK (B. E. Cook): Whittaker Stock co. 9-21; good business and satisfaction. Innes's Band 19. Red Mill 20. Hickman Stock co. 23-Nov. 4.

LOUISIANA.

NEW ORLEANS.

Jefferson De Angelis in The Ladies' Lion—Good Work by Gagnon-Pollock Stock.

Jef De Angelis, as funny as ever, appeared at the Tulane Oct. 15-21 in The Ladies' Lion. Florence Martin, Annabelle Whitford, and Anna Laughlin were prominently and effectively cast. Madame Sherry 22-28.

George Evans's Minstrels were at the Crescent 16-21; pas well patronized. The Soul Kiss 23-28.

Lew Fields's Jolly Bachelors held the boards at the Dauphine 15-21. The Classman 22-28.

The Gagnon-Pollock Stock co. at the Lyric presented Strongheart in an intelligent and convincing manner. Bert G. Gagnon and Edith Pollock are doing splendid work, and the public is showing its appreciation by excellent patronage. The Devil in Skirts 22-28.

The United States Marine Band, under the direction of Lieutenant William H. Santelmann, gave two well-attended concerts at the Athenæum 15.

The motion pictures of Dante's Inferno are being successfully presented at the Winter Garden 15-22.

At the St. Charles's Orpheum 16-22 the features were Hugh Herbert, Thomas A. Everett, and Margot Williams in a sketch entitled, A Son of Solomon, Mary Norman, Robridillo, Hebert and Berg in an Oriental operetta, Mullen and Corelli, acrobats; Ethel McDonough, drummer and singer; Gregoire and Elaine.

J. M. QUINTERO.

FRANKLIN.—OPERA HOUSE (T. O. Bodin): Smart Set 14; good offering; light business account of rain.—RIVER FRONT: Markel's Floating Theatre 20.—ITEM: All signs point to a prosperous season; everybody has plenty of money.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman): Lew Dockstader 6; all round good co.; large and enthusiastic audience. Nat Goodwin 10. Al. Wilson 21. Miss Nobody from Starland 31.

NEW IBERIA.—ELKS' THEATRE (Julius Schard): The Thief 13; excellent co.; delighted fair audience. The Smart Set in The Mayor of New Town 16 to topheavy house.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Witching Hour 7; small house. Louis Mann in Elevating a Husband 11; good co.; pleased fair house. The County Sheriff 12; fair co.; attendance small. The Next Man 13, 14. The Spendthrift 16. Climax 18. The Round Up 19-21.—ITEMS: The many friends made by Alfred Hamberg while here as manager for Marcus Loew were pleased to again meet him as manager for Louis Mann.—The Next Man closes here 14.

BANGOR.—OPERA HOUSE (F. A. Owen): Taylor Stock co. closed 7; having presented in the Bishop's Carriage, An Actor's Romance, Charlotte Temple, Blind Girl, Where Hearts Were Trumps, In Arizona, Mother and Son, and Just Struck Town; co. excellent; large houses. Next Man, with Belda Sears, 9, 10; good co.; pleased large audiences. Round Up 16-18. Naughty Marietta 24. Missouri Girl 28. Yale Stock co. 30-Nov. 4.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbur A. Shea): The White Pearl 9 pleased capacity house. The Climax 4; fair performance, to good business. Boston Comic Opera co. 13.

AUGUSTA.—OPERA HOUSE (Thomas H. Ousley): The Witching Hour 5; excellent production; large audience. Naughty Marietta 23. Over Night 26.

BRUNSWICK.—TOWN HALL (H. J. Given): The Rosary 7. St. John's Concert Band 11.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Missouri Girl 9.

MARYLAND

BALTIMORE.

Good Business and Attractive Offerings—The Three Romeos Well Received.

The Trail of the Lonesome Pine Oct. 16-21 drew surprisingly well, and let all other attractions in the size of the audiences. Blanche Bates was a close second, due to the fact that she was playing a return engagement. The Chocolate Soldier did not receive the patronage warranted, as the co., on the whole, was decidedly better than the one which came here last season. The present week should be a good one, as these attractions new to local audiences will hold the stage.

Robert Edeson began his annual engagement at Ford's 23 in a new satirical farce entitled The Cave Man, by Gelett Burgess. It is a very breezy farce, delightfully acted, and infinitely amusing. His support includes Martin Babine, Clifford Leigh, Florine Arnold, William H. Burton, Eleanor Stewart, Isabelle Lee, Beatrice Noyes, and Grace Hillston. Raymond Hitchcock in The Red Widow 30-Nov. 4.

The Three Romeos, described as an original American musical comedy, lyrics and book by Alex E. Rumsdale and music by Raymond Hubbell, produced by the firm of Pulliser and Dreyfus, with a good cast, opened a week's engagement at the Academy 23 to a large house. The cast contains Georgia Caine, Elita Proctor Otis, William Danforth, Ethel Cadman, Fred Leones, Fred Walton, Alfred Kappeler, Shirley Kellog, and Vivian Rushmore. The music is quite above the ordinary, the costumes are pleasing, and the scenery well up to the standard. Grace La Rue in Betsy 30-Nov. 4.

The much discussed Armstrong drama, The Deep Purple, reached town 23 at the Auditorium for a week's stay, minus several of the original cast. A crowded house greeted the players, and judging from the applause they received, the audience was well pleased. This engagement should prove one of the best of the entire season so far as box-office receipts go, and is easily one of the best things seen here thus far. Over Night 30-Nov. 4.

The Maryland again presents a good bill this week headed by Ethel Green, who is one of the best drawing cards of the season. The others on the bill include Reynolds and Donegan, H. T. Macomagil, William Cahill, Nevins and Erwood, La Toy Brothers. One of the best acted sketches offered on a local stage completes the bill this week. The Map Hunters is certainly all that could be asked for in this line.

Ten Nights in a Barroom was offered to the Holliday Street patrons 23-28.

Northern Lights, one of the best old style melodramas, is being revived by the Boston Players this week, and, judging from the newspaper comments, the Savoy patrons should find this one of the greatest treats of the season.

The Passing Parade holds the stage at the Gayety 23-28, while The Whirl of Mirth is the attraction at the Monumental.

Tunis F. Dean, who is fast becoming one of the most popular men in the city now that he has taken up his residence with us once again, and incidentally launching the Academy on a big wave of prosperity, entertained quite a good bit last week. Blanche Bates and Charlotte Walker, whom Mr. Dean managed when he was under the Belasco flag, divided honors all week with Eugene Walter. They took several motor trips through the surrounding country and received much attention from all sides. They are all great friends, and it was somewhat in the order of a family reunion.

The Boston Symphony Orchestra will open its Baltimore season at the Lyric Nov. 7 with Madame Schumann-Heink as soloist. The other artists who will appear at the succeeding concerts include Katherine Parlow, and Madame Homer.

The Imperial Russian Ballet will open the season at the Lyric Nov. 1 in a series of elaborate ballets.

The New York Philharmonic Orchestra, of which Josef Stransky is now conductor, will give three concerts in Baltimore this season at the Lyric, the opening date to be decided in the near future.

I. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Sacrifice of Isaac 11. H. A. Reisins Yiddish co. gave a good performance to fair attendance. The Bon Tons 12-14 (with daily matinee); strong co.; well staged and costumed; best of satisfaction to excellent attendance. After an absence of three years the Boston Symphony Orchestra made its reappearance here 16, and gave one of their best concerts under the management of the Woman's Club of this city. Florence Hinkle made her first appearance in this city with the orchestra and scored a decided hit, being gifted with a voice of surprising sweetness and range. The attendance was the largest ever seen at a concert here. The County Sheriff 19-21. Harry Lauder 23 (matinee only).—ITEMS: Howard, the ventriloquist of Scotland, who filled an engagement at the Savoy 9-14, was the guest of honor at a banquet given by the Clan McAlister at their hall 13.—Manager M. E. Moody of New York, entertained Mayor Thomas F. Higgins and James Driscoll at the opening of the big ball game in New York 14.—Manager George S. Wiley has fully recovered from his severe illness.—It is the intention of the manager of the Eastern Burlesque Wheel to present their co., in this city, from time to time, and the attendance given The Bon Tons 12-14 gave them much encouragement.—The Eagle Theatre will open Nov. 1.—The attendances at the Bijou, Premier, and Palace is very large.—At the Bijou the B. O. sign is displayed nightly. W. F. GILL.

BROCKTON.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 16-21 opened in The Man of the Hour to large and enthusiastic audience. Thurlow White in the title-role, and Frances Brandt as Dallas Wainwright did excellent work, and William B. Freeman as Horrigan made a hit. W. B. Dodell, William Dimock, Marion Chester, and Jessica Bates are deserving of mention for good work. York State Folks 23-28.—ITEM: Annabelle Davidson, business-manager of the City Theatre, returned 16, after an absence of two weeks, caused by the death of her mother, Mrs. J. A. Davidson. Miss Davidson has the sympathy of a legion of friends.

FITCHBURG.—CUMINGS (H. P. Jackson): Naughty Marietta with one of the best singing aggregations that ever visited this city delighted fine business 11. Florence Weber, John Cardo, Edouard Beck, Cora Crendelli became big favorites. A Girl of the Mountains 14 satisfied good matinee and full evening house. Rainey-Pellette Lectures 20. County Sheriff 23. Mutt and Jeff 30. Over Night Nov. 4.—ITEM: Theatregoers of this vicinity learned with regret of the unfortunate affliction of Lavinia Welsh in New York recently. Miss Welsh was last season a popular member of Manager M. Appell's Stock co. at the Cumings.

HAVERHILL.—ACADEMY (F. V. Carpenter): Over Night 7 delighted fair business; should have done better. The New Crescent Stock co. in The Ranchman 9-14; satisfied fair business. Francis Hershin, James Lawton, Lucille Spinney, and Kenn Earle did commendable work. Naughty Marietta 17 pleased good business at advanced prices. Miss Florence Webber as Marietta had the whole thing to herself. Crescent Stock co. in The Wages of Sin 16-21, except 19, when The Spendthrift comes.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Over Night 12-14 pleased good houses. Naughty Marietta 16; very good co.; large house. A Girl of the Mountains 19-21. Rainey Arctic pictures 23. The Beauty Spot 25.—COLONIAL (John P. Adams): Season opened 16 with Rothwell Brown and a good co. to large houses.—BROADWAY (W. C. Fleming): Hamilton and Macy 19-21; headed a good bill to large houses.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Naughty Marietta 12-14; good houses. Rainy-Pellette's motion pictures, Wildlife in Action 18; good house. The Spendthrift 17, 18 pleased good-sized audience.—HATHAWAY (J. J. Garland): Donald Meek Stock co. in The Lost Paradise 16-21 pleased large houses. The County Chairman 23-28.

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HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in The Dollar Mark 16-21; good business. Williard Dashiell, Edna Anderson, and William Jeffrey featured. H. C. Holland, Robert Allen, and Margaret Ralph have left co.

ATHOL.—ELLSWORTH (A. Ellsworth): The Blue Mouse 13; very good co. and business.

GLOUCESTER.—UNION HALL (Lothrop and Tolman): Inferno pictures 9-11; fair house.

MICHIGAN.

DETROIT.

Marguerite Clark at the Garrick—The Miles Theatre Declares Big Dividend.

Manager Lawrence, of the Garrick, has no reason to believe that the present will be other than an auspicious season. For six nights and two matinees the cozy Griswold Street theatre has not only found use for the S. R. O. sign, but has played to capacity. And all on account of that incomious, hilariously spanning conceit which formulated in the brain of Margaret Mayo—Baby Mine. The original co., including Marguerite Clark, Ernest Glendenning, Walter Jones, and Agnes de Lane, worked just as laboriously to promulgate the spirit of the farce as they did the first week it was produced.

The Country Boy, displaying Edgar Selwyn's clever insight into the ways of country life and city ways, drew fairly well at the Opera House 16-21. H. Dudley Hawley's interpretation of the up-State lad, Tom Wilson, was all that could be desired. Next week, Emma Trentini in Naughty Marietta.

The Temple Theatre bill was made up of stellar acts 16-22. Walter Kelly, the Virginia judge, brought a number of new characters to the Old Dominion police court; Tom Granville's The Hold-Up; the Tosca Indian co., an aggregation of grand opera singers; Melville and Higgins, favorites with Detroiters, and Rita Gould. The week's bill also included Heath Lloyd, Franzman and Edwards, and Wentworth, Vesta and Teddy.

Owing to the heavy attendance at the Lyceum Theatre 16-21, where The Rosary was the bill, it was necessary to give an extra matinee on Friday afternoon. Next week, Mutt and Jeff.

Roberts, Hayes and Roberts, in a song and dance act of more than average merit, on the Road headed the bill at Miles Theatre 19-22. Erol, a protean performer, had rather a clever melange, in which he essayed ten different roles. Since the Miles "caught on" it has kept Manager Porter busy accommodating the nightly crowds. Many Detroit stockholders of the house received the glad tidings this week that the dividend rate had been increased to 20 per cent.

Considerable local interest is manifested in the appearance at the Garrick Theatre next week of Blanche Ring in The Wall Street Girl.

Adelaide Norwood will head the bill at the Temple Theatre next week.

Burlesque was ably represented 16-21 by the appearance of Rose Sydell and her London Belles at the Gayety and the New Century Girls at the Avenue. Next week Manager Ward announces Painting the Town at the Gayety and Manager Drew is exploiting the merits of the High School Girls at the Avenue.

ELYP A. MARGNI.

PORT HURON.—MAJESTIC (Sam Hartwell): Fortune Hunter 16; good business; pleased. May Robson in Three Lights 17 canceled; Gus Bergs Nov. 11. Get-Rich-Quick Wallingford 20. Quincy Adams Sawyer 22. Baby Mine 23. Howe's pictures 23, 25. Coming soon The Chocolate Soldier and The Country Boy.——CITY (Sam Hartwell): Monte Carlo Girls 13; capacity. The Great De La Gencete 19-23; drawing good houses. Bijou Stock co. 29-Nov. 4.

OWOSSO.—THEATRE (Ed. Jamieson): Halton-Powell Stock 2-9 to big business; best ever here. Plays: The Beauty and the Beast, College Life, The Morning After, Hearts Astray, The Mountain Cinderella. Earl C. Bexford, an Owosso boy, took leading parts, and his many friends were more than delighted. He has a bright future. The Messenger Boy 15. Nell and Her Dollars 17 failed to appear. The Girl from the U. S. A. 22. Madame Sherry 23.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): The Monte Carlo Girls 13; fairly pleased. Tosselli's Vaudeville Tours 14. Quincy Adams Sawyer 19. Bailey and Austin in The Top o' the World 21. Madame Sherry 23. Tosselli's Vaudeville Tours 28. Bostonia Orchestra 31. The Little Homestead Nov. 1. The Champagne Girls 4.

JACKSON.—ATHENAEUM (H. J. Porter): The Gamblers 10; excellent co.; capacity. The Morris-Thurston co. 9-14; crowded houses. Plays: The Great Power, Dakota, Captain Debonnaire, Peaceful Valley, Get-Rich-Quick Wallingford 18. Bailey and Austin in The Top o' the World 19.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Lyman Howe's pictures 9, 10; good business. Madame Sherry 16 to capacity. Night of War 16; good co. and business. Monte Carlo Girls 20. The Aviator 21. Get-Rich-Quick Wallingford 23.

LANSING.—GLADMIR (F. J. Williams): Cook Stock co. 9-23; fair business. The Gamblers 11 pleased small house. Bailey and Austin 17. Fortune Hunter 21.——COLONIAL (H. L. Davis): Empire Stock in The Girl I Love 17-23.

KALAMAZOO.—FULLER (W. J. Donnelly): Brewster's Millions 13-14; big business. Maude Adams in Chanticler 19. The Fortune Hunter 20. Madame Sherry 21. Nancy Boyer Stock co. 23.——ACADEMY (E. O. Bush): May Robson in Three Lights 19 canceled.

SAGINAW.—ACADEMY (W. A. Russe): Monte Carlo Girls 16; S. R. O. Fortune Hunter 17 pleased large and enthusiastic audience. Get-Rich-Quick Wallingford 22. Quincy Adams Sawyer 24. Baby Mine 25.

BIG RAPIDS.—COLONIAL (Bartlett Dee): A Messenger Boy 13 canceled. Girl from the U. S. A. 17; poor, to excellent business. Lyman Howe 19. Get-Rich-Quick Wallingford 24. Aviator 27.

ADRIAN.—CRESWELL OPERA HOUSE (C. D. Hardy): The Show Girl 14; well-filled house; satisfaction. The Edwin Doyle Stock co. 16-21 in We Are King to very large business and gave a splendid performance. Baby Mine 21.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): When Knighthood Was in Flower 4 satisfied good house. Night of War 10. Aviator 14. Burgess Stock co. 16-21. The Great Warne 26, 27.

MARSHALL.—EMPIRE (Dunham and Dobbins): Show Girl 8 satisfied full house. American Stock co. 16-21. A Royal Slave 23. Edward Doyle Stock co. 30-Nov. 4.

ANN ARBOR.—WHITNEY (Dan Melntyre): Walker Whiteside in The Magic Melody 17; good house. Bailey and Austin 18. Get-Rich-Quick Wallingford 18. Maude Adams 20.

BAY CITY.—WASHINGTON (W. J. Daunt): Morris-Thurston Stock co. 1-18; good business. Girl from U. S. A. 8. Brewster's Millions 10. Madame Sherry 11. Howe's pictures 13, 14.

MINNESOTA.

ST. PAUL.

Thomas Ross and Florence Nash Popular Here—A Legal Complication.

Ethel Barrymore in The Witness for the Defence had excellent business at the Metropolitan 12-14. A. E. Anson, W. L. Abingdon, and Leslie Faber lent the star admirable support. Thomas W. Ross in An Everyday Man came 15-21 and struck a popular chord. Ross has been a great favorite here ever since his Checkers days. Florence Nash, who appeared here last Spring in the Sweet Sixteen cast, plays the leading feminine role. Walker Whiteside 22-28. Girl I Love 29-Nov. 1. Girl of My Dreams 2-4. Henry Miller 5-11. Bailey and Austin 12-18.

The Traveling Salesman, with Shep Camp in the leading role and Faith Avery as Beth Elliott, seemed to suit Grand patrons mightily 15-21. George Sidney 22-28. White Slave 29-Nov. 4. Mutt and Jeff 5-11. Beulah Poynter 12-18. Ward and Vokes 19-25.

The Darling of Paris, with its gorgeous setting and costumes and brilliant lighting effects, was the hit of the unusually strong bill at the Orpheum 15-21.

The Empress also had an excellent bill 15-21, which embraced the scenic playlet Erin's Isle, Tyrolean Serenaders, Tom Hefron, Dean and Price, Groet and Gruet, and Bartholdi's Cockatoos.

Waldron's Trocaderos found favor at the Shubert, while Billy Watson's Beef Trust investized many into the Star 15-21.

George W. Bens and Sons, owners of the Shubert Theatre, through their attorney, D. Edward Dwyer, have begun action in the District Court for Ramsey County, Minn., against the Shubert Theatrical Co. and Jack N. Cook, manager of the house, for a permanent injunction restraining the production in the Shubert of burlesque, and particularly the bookings of the Columbia Amusement Co. The Shuberts took a ten-year lease of the house at $15,000 per year a little over a year ago, with the stipulation in the lease that first-class attractions only should be played, and nothing presented that would impair the reputation of the theatre or the value of the office building surrounding it. In the usual course of events the suit will be tried early in December.

L. N. Scott, of the Metropolitan, left 17 for New York, to be away two weeks.

Thomas W. Ross in An Everyday Man, which did fairly well on the opening night at the Metropolitan, has played to extremely light business since. Prospects are no better for next week, and the co. will close in Minneapolis 23.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Walker Whiteside in The Magic Melody Repeated Former Success—Other Attractions.

Another off week in local theatricals was marked only by Walker Whiteside's revival of The Magic Melody, which was seen here about four years ago. Whiteside repeated his former success as the musician, and his support included Florence Fisher, Richard Sherman, Herbert Sears, Anna Fields, Earnest Cossart, and Maude Shaw. Thomas Ross in An Everyday Man follows.

The Shubert was dark week 15 save for an amateur offering. The Talk of the Town, the last three nights, George Damerel follows in The Heart Breakers 22, with The Gamblers underlined.

Three Twins proved just as entertaining on the popular-priced circuit at the Bijou 15 as on its former visits. Thomas Whiffen is the comedian and Mayme Gerbue the Yama-Yama girl. The Traveling Salesman follows.

Although the Rolfonians were the headliners at the Orpheum, Mrs. Gardner Cozzat in her vastly amusing sketch, The Little Bunkeam, carried off the honors. At the Unique Hal Stephens topped the bill in his Great Moments from Great Plays. CARLTON W. MILES.

DULUTH.—LYCEUM (C. A. Marshall): Forbes's Stock co. in The Spoilers 9-15 (except 13); very satisfying. Mr. Forbes as Glenalster played the role in a very creditable manner. Corinne Cantwell, who has lately joined the Forbes co. as leading woman, is winning much favor. Alice Nielson and Ricardo Martin, Grand Opera Concert co., 13 to S. R. O.; delighted an appreciative audience. Forbes's Stock co. in The Regeneration 16-23; winning much favor.

WINONA.—OPERA HOUSE (O. F. Buttingame): Rix Minstrels 3, 4; capacity. Flora De Voss co. 5; two performances; good business. Plays: The Queen of Quex Street and The Pioneer. Winninger Brothers 9-15. Rixie Janis 16. Rooney Boys' Concert 20. Martin's U. T. C. co. 21.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Morgan Stock co. 2-7; good co. and houses. Plays: American Girl, The Southern Rose, Amy, The Circus Girl, Under Arizona Skies, Facing the Music. Three Twins 13. Cow and the Moon 24.

ALBERT LEA.—BROADWAY (F. H. Malterz): The Three Twins 4 pleased good house. A Married Bachelor 15; co. and business good. The Cow and the Moon 20. Patty Pelly 22. The Girl of My Dreams 26.

OWATONNA.—METROPOLITAN (C. J. Servatius): Three Twins 7. Cow and the Moon 22. Traveling Salesman 30.

BRAINERD.—PARK OPERA HOUSE (Tom Brown): U. T. C. 17.

MISSISSIPPI.

MERIDIAN.—GRAND (L. Rothenberg): Alma, Where Do You Live? 17. Al. G. Field's Minstrels 20. Dante's Inferno 23. Echo 30. The Soul Kiss 31.——ITEM: The Mississippi-Alabama Fair 16-21 opened with a large attendance.

HATTIESBURG.—AUDITORIUM (Mort L. Bixler): George Evans's Honey Boy Minstrels 11; excellent co.; fair house. Al. G. Field's Minstrels 21.

CLARKSDALE.—NEW THEATRE (Crowley Brothers): George Evans's Honey Boy Minstrels 13; packed house; performance the best of its kind ever here. Alma, Where Do You Live? 25.

MISSOURI

KANSAS CITY.

William Hodge Enthusiastically Greeted—Henry Miller at the Willis-Wood.

William Hodge in The Man from Home was the Shubert offering 15-21, pleasing immensely, although this play has been on the boards for several seasons, and, in fact, Kansas City saw it a couple of years ago. Mr. Hodge was not in the cast, so the present visit was looked upon with practically the interest of a new play. William Faversham 22-28.

The Havoc, presented by Henry Miller and co., was at the Willis Wood 15-21. Too much credit cannot be given Mr. Miller, Francis Byrne, and Laura Hope Crews, who handle the three principal roles of the drama, the fourth part being of only an incidental nature. Large audiences greeted the players nightly and were enthusiastic in their applause. Montgomery and Stone 22-28. The Red Rose 29-30.

The William A. Grew Stock co. opened an engagement at the Auditorium 15, presenting the pretty little comedy Girls as the opening bill. Mr. Grew in the part of Edgar and Enid May Jackson, one of the girls, were most favorably received and give promise of other good things later. The Great John Ganton 22-28.

The Grand had Chauncey Olcott in Macushla for a second week, beginning 15, playing to continued good business. Mr. Olcott is a great favorite here and the booking for two weeks was a popular move on the part of Manager Judah.

Black Patti in her musical comedy, In Jungle Land, drew large crowds to the Gillis 15-21 and pleased greatly. Black Patti plays as well as ever and has surrounded herself with a large and capable co. McFadden's Flats 22-28.

Dr. Ludwig Wullner was the tonilner of the Orpheum bill 15-22 and his German folk songs found great favor with the crowds.

The Empress had Carletta, the cyclist, as headliner 15-22, and her loop-the-loop act carried with it all the excitement one could wish for.

Al. Reeves's Big Beauty Show held the boards at the Gayety 15-22, opening to big business. Andy Lewis and a co. of clever entertainers were well received. Jersey Lilies 22-28.

Eulah and her own co. played the week of 15-22 at the Century to the usual good business. Eulah's dance was, of course, the feature of the bill. Pat White's Gayety Girls 22-28.

Ruth May Jackson and Ivy Bowman, with the William Grew Stock co., are both Kansas City girls, hence the engagement will prove one of more than ordinary interest. Miss Jackson plays the leads and Miss Bowman character parts. D. KERBY CAMPBELL.

ST. JOSEPH.—TOOTLE (G. U. Phillev): Chauncey Olcott, supported by a well-chosen co. in Macushla 7; pleased capacity; numerous curtain calls. Girl of My Dreams 11, 12, with John Hyams and Leila McIntyre, were charming, and on much above the average; business crowded. William Hodge in The Man from Home 14. The Chocolate Soldier 25, 26.——LYCEUM (G. U. Phillev): Daniel Boone on the Trail 8-11 drew light business. Girl from Sherry's 12-14 pleased fair houses. Mrs. Wiggs of the Cabbage Patch 15-18. Whole Damn Family 19-21.——ITEMS: The Schlitz Building has been leased by T. Saxe, owner of eight picture houses in Milwaukee, and will be remodeled into a theatre with seating capacity for 1,000. Mr. Saxe announces that $20,000 will be spent in remodeling and improving the building.

HANNIBAL.—PARK (J. B. Price): Harvey Stock co. 9-14; good co. and business. Plays: Love and Friendship, King of Detectives, Ishmael, Don't Tell My Wife, Molly Bawn, and Arkansas Outlaw. Merry Mary 20. Prince of To-night 27. McFadden's Flats Nov. 2. Dante's Inferno pictures 3, 4.

FULTON.—PRATT'S (Gow and Newland): Brockenridge Stock co. 2-7 pleased big business. Dr. William Gell (Lecture) 10 pleased capacity. Rosary 20. First number of Lecture Course. Frank J. Cannon, lecturer. 27.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): The Rosary 21. Henry Woodruff 24.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The White Sister 14. James F. Sheehan Opera co. in The Love Tales of Hoffman 17. Grace Van Studdiford in The Paradise of Mahomet 19. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 20. Kyrle Bellew and Isabel Irving in The Melting.——NEW EMPIRE (A. R. Sosman): The Ernest Fisher co. in Sherlock Holmes 16-21.

HELENA.—THEATRE (George A. Miner): Sam Bernard in He Came from Milwaukee 8;

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capacity house. Third Degree 9; good co.; fair house. White Sister 10; well received; good house. Grace Van Studdiford 16. Richard Carle in Jumping Jupiter 18. Sheehan Opera co. in The Tales of Hoffman 20. Mother 27.

NEBRASKA.

BEATRICE.—PADDOCK (O. P. Fulton): Wilbur W. Truesdale in The Aviator 10; very good co.; business heavy.——PADDOCK (O. P. Fulton): Girl from Sherry's 17; McFadden's Flats 19.——ITEM: Gage County Fair 3-7; most successful the association has ever had.

LINCOLN.—OLIVER (F. G. Schermer): Kyrle Bellew in The Melting 12; large audience. The Girl of My Dreams 13, 14; pleased small houses. John Hyams and Leila McIntyre caused big hits.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Curran and Kline): Katzes and Phelps Musical co. 12-14 pleased fair business; good co. Plays: Gingerbread Man, Knight for a Day, Girls Will Be Girls, The Runaways. Kelley-Pollette 17. Over Night 27. Beauty Spot 28.——FREE: Naughty Marietta co. laid off here 18 on account of a strike by the stage hands and musicians at Manchester; the date there, 18, cancelled.

BERLIN.—ALBERT (Albert Quteau): Madame X 13 pleased good audience. The Girl from Rector's 19 pleased large audience. The Climax 20. Naughty Marietta 26.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Lyman Howe's pictures 13; large and pleased audience. Baby Mine 16; light attendance; well liked.

MANCHESTER.—PARK (Shea, Starr and Havlin): County Sheriff 17; fair co. and business. Naughty Marietta 18 canceled until later.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville 9-14; good business. Over Night 28.

NEW JERSEY.

NEWARK.

Fox's New House Opened with Flying Colors—Good Bills and Business.

Fox's Washington, the third new theatre to open within one week, started out Oct. 14 in glowing colors and packed to the doors. The house, formerly known as Blaney's, has been thoroughly renovated and beautifully decorated. A programme above the average includes Lee Attell and co., Daley Cameron and co., Leslie

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Ryan, Dave Lynn, Mahoney Brothers and Daisy and Walter and Vivian.

Robert Hilliard presented A Fool There Was at the Newark 16-21. The cast is an excellent one and practically the same as last season. Police Reserve 23. 23-28.

The Corse Payton co. turned hundreds away from the Orpheum 16-21, when The Squaw Man proved a big drawing card. Clifford Stork was at his best as Captain James Wynneaste. Ben Wilson as Cash Hawkins, Harry Roach as Big Bill, Lee Sterritt as Toby Wana, Mabel Brownell was charming as Diana, Sadie Radcliffe gave a motherly portraiture of Lady Kerbill, and Belle D'Arcy as Lady Mabel. Special mention should be made of the clever work done by Jessie McAllister as Nat-u-rich, the squaw. Others in the cast were G. L. Williams, Edward Roberts, Wildfire 23; then comes Forty-five Minutes from Broadway.

The Queen of Bohemia proved a hit at the Gayety 16-21. Countess Rossi in the title-role. Sam Sidman as Otto Saxonray. The Golden Crook 23.

The Night Rider pleased large crowds at the Columbia 16-21. The leading parts were capably handled by Logan Paul, Wilbur Dergues, Benson La Mar, George F. Hasbrouck, and Edwina Paul. Wright Lorimer headed the bill at Proctor's 16-21 in a new sketch entitled The Crucifix. There are nine people in the cast and three scenes, which gives Mr. Lorimer but little opportunity to display his talents, but what he does, he does with much feeling. The sketch is a powerful one. Several curtain calls after each performance. The cast included William MacCauley, Paul Burnham, Walter Brown, Alice Weeks Elizabeth Drew.

Manager Mumford has decided to continue the Lyceum Players at the Arcade. Gettysburg 23-25 was premiered 16-21 to splendid houses. Each individual of the entire cast seemed to possess a better conception of the requirements of the character being portrayed than previous performances. The cast included Ralph Campbell as leading man, Donald Harold, George Turner, Albert Findley, Douglas Malcolm, Thomas A. Canning, Gumand Alexander, William Donnelly, Joseph Van, Mrs. Donald Harold, Nina Turner, Madge Doree, and Leonica Montaine. Next week a new play, for the first time on any stage, written by the leading man, Ralph Campbell.

Thomas O. Seabrooke was the headliner at the Lyric 16-18. Crowded houses, as usual.

At the Symphony Auditorium Mary Garden 26. Yon Ende Violin Choir and Helen Waldo 28. Pepito Arriola Nov. 2. Kathleen Parlow 3.

GEORGE S. APPLEGATE.

JERSEY CITY.

Fiske O'Hara and Marie Quinn Made Good Impression—Changes at the Orpheum.

The Ancient Order of Hibernians bought up the Majestic Theatre for the opening night of Fiske O'Hara 16, and the house could have been filled twice over.

Fiske O'Hara began his annual engagement at the Majestic 16-23 to immense business, and his new play, Love's Young Dream, made a hit. Excellent scenery, dresses and a fine supporting co. made the engagement a most gratifying one to all concerned. Mr. O'Hara has a good part, plays it well, and his singing is as good as ever. Marie Quinn is the leading lady, a pleasing actress. Maggie Fielding is another favorite with this co., and her part of the bill is well taken care of. The Old Homestead 23-28. Robert Hilliard in A Fool There Was 30-Nov. 4.

The Orpheum Theatre has passed under the control of Walter Rosenberg, who assumed the management of same 16, opening the house with motion pictures and vaudeville. The business has been good. It is said that Mr. Rosenberg took the nine years' lease off the hands of Charles E. Blaney, who was lessee and manager since the opening of the new house Oct. 3, 1910. It is a handsome structure.

The Ducklings drew fair houses at the Bon Ton Theatre 16-23, with a medium show. Charles Boyle is the principal comedian, and Minnie Worth is a clever soubrette. Jimmy Eddy, a local lilliputian, is also a member of the co. The Big Review 23-28.

A theatre party was tendered to Jimmy Eddy, of this city, a member of The Ducklings co., at the Bon Ton 17. A supper followed, and Mr. Eddy's friends presented him with a costly umbrella.

William D. Waldron, formerly treasurer of the Orpheum Theatre here, but who now holds a similar position at the Amphion Theatre, Brooklyn, has taken out a marriage license to wed Margaret M. Jones, of this city, who was a member of the Louis Leon Hall Stock co. when appearing in this city. WALTER G. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Carlos Inskeep presented The Girl and the Tramp 16 with practically a new co. A fair co. unraveled the story to the delight of the gallery; medium business. Oct. 14 was vaudeville and picture night; capacity being the rule. The Musical Forrists were the topliners; their abilities in that particular line clearly proved their right to the title of musicians of the highest order. Peoples and Wagner followed in a pleasing comedy sketch, entitled A Night Out; their act merited the applause accorded it. The Lannagraph closed the unusually good bill. —ITEMS: F. O. Harris, recently of the Stair and Havlin Flaming Arrows co., joined The Girl and the Tramp co. at Reading, Pa., 4 for the part of Happy Jack.—Richard Stanton, of the same co., is the proud possessor of a cane made of sole leather that was purchased from a convict in the penitentiary at Jefferson City, Mo., where the co. recently filled a professional engagement.—Hi Henry's Minstrels gave a good performance at the Opera House, Mt. Holly, last week.—Beverley C. Kinsmon, a noted pianist of Mt. Holly, occupied a place in the Auditorium orchestra 11. J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Lasher-Bratton co. opened their new musical comedy, Let George Do It 9-14 to good houses. George P. Murphy certainly worked hard and was amply rewarded by liberal applause. He was ably assisted by Leona Stephens. The staging left nothing to be desired. Thurston and his confederates pleased mostly numbers 16-21. Emma Bunting in Tess of the Storm Country 24-28. At the Mercy of Tiberius 30. —OPERA HOUSE (J. J. Goetchius): Presented the stock in The Man of the Hour 9-14 to fair business. Lelia Davis, who played the leading female role owing to illness of Henrietta Browne, created a very favorable impression. Edward D. Lynch, C. H. Anderson, F. W. Quimby, Arthur Ritchie, and Joseph McCoy all did good work. The Little Minister 16-21 was offered, with Francis McGrath in the leading role, which he filled in a very capable manner. She was ably supported by the stock co. The Squaw Man is underlined for 30-Nov. 4.—EMPIRE (A. M. Bruggeman): Drew a nice business 16-21 with a good bill made up of the following people: San Carlos Opera co., Hilton and Mack, Helene Shipman, Percy Hart and co., Donald and Reeter, James J. Duffy, Joe Spissel and co., and Violinskaya; performance pleased.—MAJESTIC (W. H. Walsh): Continues to draw good houses with several good vaudeville acts and pictures, with change of bill semi-weekly.—ITEM: Henrietta Browne, of the stock co., is confined to her apartments as a result of an accident she received during a recent performance. It is not of a serious nature, however, and her early return is looked for.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Thomas Wise and John Barrymore in Uncle Sam gave a delightful performance 17, 18. Excuse Me 20, 21. The Smart Set, with Sam Dudley, in Dr. Beans of Boston 23-25. Grace La Rue in a new musical comedy entitled Betsey 26, 27. T. W. Ryley presents Peggy 27, 28.—BROAD STREET THEATRE (George Fish): Opened 16 as the home of the Poreaugh Stock co. Raffles was the opening production and proved to be a winner both artistically and financially. Next week, Wildfire.

UNION HILL.—HUDSON: Appearing 16-23 were Della Fox, Will Rawls and Rila Von Kaffman, Emily Greene and co., Two Macks, Will Rogers, King, Bennett and Fields, Lucifer and Kibler, and the Gordon Brothers; the business is big. Jack Wilson Trio is booked as a headliner 23-28.

BRIDGETON.—CRITERION (Ed. B. Moore): Seven Days 12, with Thomas C. Cooke in leading role; excellent satisfaction; good co.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Polly of the Circus 28. Ex-Governor Joseph W. Folk Nov. 18. Traveling Salesman 20. Tempest and Sunshine 30. Whitney Brothers' Quartette Dec. 11.—ITEM: Howe's London Shows will exhibit here Oct. 26 and in Santa Rita 27.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (Edward M. Hart, res. mgr.): The Ahern Opera co. in The Bohemian Girl, with Vera Allen and Helen Campbell in the title-roles, drew large audiences 12-14. A troupe of Arab acrobats in the fair scene was a feature. Stetson's U. T. C. 16 did big business. Henry W. Savage's new farce 19. The Imperial Russian Ballet 20. Henrietta Crosman in The Real Thing 23, 24. Harry Lauder 25. Lew Fields's new production, The Wife Hunters, 26-28.—EMPIRE (James H. Rhodes, res. mgr.): The Bowery Burlesquers, with Lizzie Freliah, Fitzgerald and Quinn, and Ed Smith, scored a big hit with packed houses 12-14. The Social Maids 16-18, headed by the popular favorites George Rime, Jennie Austin, and Frank Hayes, provided an exceptionally strong offering and filled the house at each performance. The Bowman Brothers's Dainty Pair 19-21. Taxi Girls 23-25.—GAIETY (Fillmore H. Stacey): The London Gaiety Girls 16-21 [illegible] immensely and pleased the patrons.—HARMANUS Resident Manager Edward M. Hart of Harmanus Bleecker Hall, ever alert in catering to the comfort and convenience of the patrons of his house, has arranged for a number of important improvements at the Hall. The galleries are to be enlarged and numerous other changes made which will add greatly to the house in many respects. Manager Hart has secured a fine list of bookings for next month, comprising many of the best offerings on the road this season. Among them are Henry W. Savage's Grand Opera co. in Girl of the Golden West, Nov. 1; The Balkan Princess, 2, 4; May Irwin in her new play, 10, 11; William Brady's Over Night, 16-18; William Collier, 24, 25.—Lillian L. Lamson, elocutionist and impersonator, gave a fine recitation of The Fortune Hunter here 17, before a large and appreciative audience.—Frederic T. Cardoza, a talented young author and journalist of this city, has composed the words for a new march song entitled "The Flag of Our Yankee Land," which has been dedicated to the fourth degree assembly of the Knights of Columbus.—Helene Hadley, a former Albany girl, is now playing leads with the Poli Stock co. at Norwich, Conn. Judging from the favorable comments of the critics, Miss Hadley has made a decided success, which is indeed gratifying to her many friends in this city.—William B. Amatell, who gained prominence with the Lyrell Stock co. here the past two seasons, left for Norwich, Conn., last week to join the Poli Stock co.—"Jolly" May Irwin spent a few days in town this week, en route to her home at the Thousand Islands. She opens in her new play, Mrs. Thompkins, Nov. 6, at New Haven. In speaking of her new production, she says it is only the second time she has appeared in a new play just as it was written, and the strangest thing about it is that it was written by a young woman only twenty-four years old, who has never written a thing before in her life. The author of Mrs. Thompkins is Agnes L. Grimmins, a graduate of Radcliffe College.

G. W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Excuse Me 16-18 fulfilled all expectations as a laugh producer, with Willis Sweatnam heading the clever co. drew packed houses. Alma, Where Do You Live? 19-21 had as an added attraction the appearance of a Rochester girl, Shirli Rives, in the role of Alma. Bernard Daly was most realistic as Pierre, while William B. Power carried off the comedy honors. The Country Boy 23-25. Seven Days 26-28.—BAKER (F. G. Parry): At the Mercy of Tiberius played a successful engagement 16-18. Lennox Dunbar and Eleanor Montell headed a very capable cast. A Lucky Hoodoo, with Billy Van and the Beaumont Sisters, to carry it along, proved lively and spirited 19-21. At the Old Cross Roads 23-25. Thurston 26-28.—TEMPLE (W. Kunts): The Girls from Missouri 16-21; good stage settings and costumes. Eva Mull, Frank Murphy, and Fred Russell were the principal funmakers. —CORINTHIAN (F. Strauss): Morton and Brown in The Merry Whirl 16-21; big business. Columbia Burlesquers 23-25.—ITEM: At a recent meeting of the Theatrical Managers' Association of Rochester the following officers were elected for the year: President, M. E. Wolff, of the Lyceum; first vice-president, J. H. Finn, of the Temple; second vice-president, F. G. Parry, of the Baker; secretary and treasurer, F. R. Strauss, of the Corinthian. The organization is now one year old and many matters of mutual benefit have resulted. E. G. EIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Madame Pilar Morin 12 offered A Romance of Japan and L'Enfant Prodigue to rather small but enthusiastic audiences. In the supporting co. are Helen Gor, Nellie Grant, Eugene Bernstein, and Fred Roberts. The Town Marshal 13, 14; strong co.; fair business. The Witching Hour 16 deserved better patronage. Among those whose work stood out most prominently were Royal Thayer, Paul Pilkington, and Florence Stanley. Forty-five Minutes from Broadway 17 entertained large house. Tom Sebram, a local boy, is a member of the co. A Million delighted a fairly big house 18. The co. is an unusually strong one, and included Eugene O'Brien, Taylor Holmes, Paul Ker, William Burress, Irene Fenwick, Susie Jansen, and Jessie Weatherby. Henrietta Crosman in The Real Thing 20. Grace George 24. Cathrine Countiss in The White Sister 26-28.—MOHAWK (Jesperman Gill): The Queens of the Jardin de Paris 12-14; good business. Harry Koler and Al. Hall handle the principal roles. Vanity Fair failed to draw the customary large houses 16-18. The Bowman Brothers are at the head of the co. Social Maids 19-21. Merry Whirl 23-25. Taxi Girls 26-28. Columbia Burlesquers 30-Nov. 1.

NAT SAHR.

ELMIRA.—LYCEUM (Lee Norton): The Three Romeos 13; large house; splendid performance; prominent in the funmaking were Georgia Caine, Mabelle Baker, Ethel Cartman, Rita Proctor Otis, Fred Walton, Shirley Kellogg, William Danforth, Fred Lennox, and C. G. Sparks; settings attractive and costumes charming. At the Old Cross Roads 19. Imperial Russian Court Balalaika Orchestra 20. The Confession 23. The Girl in the Taxi 26.—MOZART (G. W. Middleton): The Stanford and Western Players had a happy week with Leo Ditrichstein's comedy, Before and After, 16-21; large business. Brandon Evans won new honors as Dr. George Page. Emily Smiley scored as Caroline Page. Edward Keane was a clever Colonel Larivette. Margaret Field an attractive Mrs. Taylor. Beatrice Dauncourt an adequate Cora Bell, and Mabel Reed a capable Odette. Others who did well were David Rogers, Hugh Reticker, Ernest R. Sinclair, Edward Haverly. The Deserters 23-28.—ITEMS: Evan I. Pattengill, for several years dramatic editor of the Telegram-Advertiser, has been appointed press representative of the Lyceum, and is doing splendid work.—Edward Mozart, president of the Mozart Theatre Co., was the guest of Manager G. W. Middleton 13.

J. MAXWELL BEERS.

SYRACUSE.—EMPIRE (F. Gade): Frank Deshon in The Beauty Spot 12 to average attendance. A Million 13, 14 amused good-sized houses. Taylor Holmes, William Burress, Paul Ker, Irene Fenwick, and Eulalie Jenson were most prominent. Alma, Where Do You Live? 16-18 pleased moderate attendance. Mrs. Fiske in The New Marriage 19-21. The Pink Lady 23-28.—WIETING (John L. Kerr): John Mason and a most capable co. presented As a Man Thinks 12-14 to large houses. Chrystal Herne, Vincent Serrano, Eleanor Moretti, Walter Hale, and John Flood were all in evidence. De Pachmann Concert 17 was fairly attended. Grace George 21. Geraldine Farrar 27. Harry Lauder and co. 30.—WASTABLE (R. Bastable): At the Old Cross Roads to small and business 12-14. Billy B. Van in A Lucky Hoodoo drew well 16-18. At the Mercy of Tiberius 19-21. Thurston, the magician, 23-25.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matthew): The Cat and the Fiddle 11; co. excellent; business fair. Alma, Where Do You Live? 12. The Confession 13. The Wolf 14.—LYRIC (J. E. Lewis): Nitty Cretona Moore and co. in tabloid musical comedy.—KEENEY'S ORPHEUM (S. L. Oswald): Daly Stock co. in The Master Workman and Sherlock Holmes 9-14; local critics very favorably impressed.

DON HOLBROOK.

STAPLETON, S. I.—THEATRE: Richmond Stock co. presented The Little Minister 16-21 to very appreciative audiences. Homer Barton played the role of the Little Minister very creditably. Blanche Shirley as Lady Babbie gave a very pleasing performance. Sophie Allen as Jean and the French maid was as sweet as usual. Miss Sheriden held her own with the audience, and Norman Wendell as the Chief Elder met with approval. Mr. Sutton as Lord Rintowl and Douglas Graves as Captain Halliwell gave pleasing performances, as did Mr. Nesbit as Rob Dow. Others in the cast were De Witt Newing, Richard Clark, and Fred Lewis. Great credit is due Mr. Dennison for the handsome stage settings and the manner in which the performance was put on.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Howe's Travel Festival 11; S. R. O. Stetson's U. T. C. 13; medium houses. Little Miss Out-Up, with Hugh Fay, 16-18; fair attraction; excellent business. Helen Grayce Stock co. in Arizona, Squaw Man, Charley's Aunt, Wildfire, Jane Eyre, Beverly of Graustark, Port of the Missing Men, A Gentleman of Mississippi, Romeo and Juliet 19-23.—ITEM: Miss Morton, prima donna of The Madam Morton and Edwards's Trio, who was taken ill with laryngitis at Thursday's performance, has recovered her voice, and will open with the trio at Ocean Pier Theatre, Atlantic City, 16.

OSWEGO.—RICHARDSON (William J. Ecclesine): At the Old Cross Roads (matinee and night) 10; fair co. and business. Alma, Where Do You Live? 13; first-class production and pleased good business. The Confession 14; fair co. and house. Madame Pilar Morin in The Prodigal Son 19. Grace George in Just to Get Married 20. The Wolf 21. Let George Do It 23. Henrietta Crosman in The Real Thing 27.—ITEM: James Hadlick (Colin Kemper) was the guest of his mother in this city for a few days during week of 16.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Kirk Brown Stock co. 9-14 gave satisfaction to good business. Plays: Ingomar, The Iron Master, The Liars, An Enemy to the King, The Two Orphans, Othello, and Michael Strogoff; co. fair. Forty-five Minutes from Broadway 16 entertained full house. Frank Deshon in The Beauty Spot 18; co. and business good. Over Night 19. Imperial Russian Ballet 21.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Cat and the Fiddle 10; excellent attraction, to fair business. Harry B. Watson, comedian, made great hit. Madame X 27. Goose Girl Nov. 13.—ITEMS: The Girl from Bohemia co. missed railroad connections in Cohoes and did not appear as booked.—Manager Boyle is contemplating booking The Cat and the Fiddle for a return engagement Nov. 7.

GLOVERSVILLE.—DARLING (Will H. Gantt): The Cat and the Fiddle 14 drew fairly well and pleased. Beauty Spot 16; capacity. The Blue Mouse 16; fine co.; fair business. Forty-five Minutes from Broadway 21. The Witching Hour 23. Paid Off 24, 25. Girl in the Taxi 30. Vaudeville Nov. 1. Henrietta Crosman 2. Struggle 3. Our New Minister 6. The Lottery Man 8.

NEWBURGH.—ACADEMY (Fred M. Taylor): U. T. C. 14 to crowded house; fair performance. Helen Grayce co. opened 16-21 with The Squaw Man to crowded house. Other plays: Beverly of Graustark, Gentleman from Mississippi, Charley's Aunt, Wildfire, Arizona, Jane Eyre, Three Weeks, Port of Missing Men; co. good. The Girl and the Taxi 23.

SARATOGA SPRINGS.—BROADWAY (M. B. Hasse): Forty-five Minutes from Broadway 12; good co. and production, to good business. The Cat and the Fiddle 18; extravaganza pleased a large audience; co. and accessories excellent. The Witching Hour 21. Baby Mine 28. Belgarde Stock co. 30-Nov. 4. United Vaudeville Circuit 6. Our New Minister 8.

CORTLAND.—THEATRE (Dillon Brothers): The Fortune Hunter 3; excellent production and business. Newlyweds 5; co. and business satisfactory. Gamblers 9; excellent co., to fair business. Durno and co. 11 (benefit Fire Department) drew heavily. At the Old Cross Roads 16. Alma, Where Do You Live? 19. Let George Do It 23.

PERRY.—AUDITORIUM (Max Andrews): The Gamblers 13; fine performance; small house. Lyne Stock co. 16-21. Fight for a Million 16; S. R. O. St. Elmo 17; full house; fair performance. Utah 18. Mysterious Bandit 19. Monte Cristo 20. Girl and the Outlaw 21. At the Old Cross Roads Nov. 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): The Turning Point 13 pleased fair-sized audience. National Stock co. 16-21; pleasing performance; fair business. Plays first half: They Are My People, Molly Bawn, and A True Kentuckian. Haswell-Keith Stock co. 24-25. The Man on the Box Nov. 4.

LYONS.—MEMORIAL (Burt G. Ohlmann): Mae La Porte Stock co. 9-14; S. R. O. all week; best of satisfaction. Turning Point 19 canceled. Blue Mouse 25. Forty-five Minutes from Broadway 30.—ITEM: Manager Ohlmann is proud father of a bouncing boy born 16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Thomas Wise and John Barrymore in Uncle Sam 16; good to fair house. U. T. C. 18 pleased. The Fair Co-Ed 19; excellent performance. Imperial Russian Ballet in Poppolla 21. Grace La Rue in Betsey 23.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): His Honor the Mayor 13; good business. Cinderella 14; fair business and co. Robert Mantell in King Lear 18 canceled because of his wife's sickness. The Gamblers 19. Murray-Mackey co. 23-28.

HORNELL.—SHATTUCK (Charles J. Smith): The Gamblers 14; two fair houses. My Cinderella Girl 17 pleased good house. The Confession 20. Grace George in Just to Get Married 23.

COHOES.—MAJESTIC (Jack Henshman): Blue Mouse 16; fair business. Frank Deshon in The Beauty Spot 17 pleased fair house. Fair Co-Ed 18; small but delighted house. Witching Hour 20; big business.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): At the Old Cross Roads Sept. 17 15 pleased fair-sized audience. Alma, Where Do You Live? 21. Let George Do It 23. Girl in the Taxi 24.

WAVERLY.—LOOMIS OPERA HOUSE (R. L. Winters): Madame Pilar Morin and co. 16 delighted a fair house. Clifton Mallory 20, 21. The Confession (K. of C. benefit) 27. The Blue Mouse Nov. 1.

GLENS FALLS.—EMPIRE (R. J. Lynch): The Girl from Bohemia 14 pleased good business. Witching Hour 16; good business and co. Cat and the Fiddle 20. Henrietta Crosman 27.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): The Wolf 17; large house. The Blue Mouse 20. Forty-five Minutes from Broadway 25.

AUBURN.—JEFFERSON (J. M. Brennan): The Confession 16; good house. Madame Pilar Morin co. 18; fair business. Kinemacolor 19-21; good houses.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haitz): The Gamblers 12 delighted large audience. Confession 18; very good, to capacity.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman): Lynn Stock co. 9-14; good business. De Rue Brothers' Minstrels 23.

CORNING.—OPERA HOUSE (H. F. Tuthill, res. mgr.): The Kinemacolor co. 13-14. At the Old Cross Roads 20. The Confession 21.

OWEGO.—TIOGA (John A. Laug): The Turning Point 16; poor house. Alma, Where Do You Live? 20. The Confession 25.

ITHACA.—LYCEUM (G. M. Southwell): A Million 12. Pilar Morin 17. Balalaika Orchestra 21.

PLATTSBURGH.—THEATRE (M. H. Farrell): Phil Ott 16-18; S. R. O. Cat and the Fiddle 23. Baby Mine 24. Madame X 30.

HERKIMER.—GRAND (Ben Shermer): The Town Marshal 19.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Mutt and Jeff 13; good co.; pleased fine business. Creatore's Band 14, 15; patronage only fair; deserved better. Frederick the Great 20. The Winning Widow 21. Girl in the Taxie 23. Clansman 24.

HENDERSON.—GRAND (J. S. Poythress): The Private Secretary 9; small audience. Girl in the Taxi 10; very good, to full house. The Broken Arrow (under canvas) 17. Beverly 20.

DURHAM.—ACADEMY (J. W. Burroughs): Coburn's Minstrels 16. The White Sister 18. Beverly 21.

OHIO.

URBANA.—CLIFFORD (Edward Hullinger): Top o' the World, Our Billy, and The Chorus Lady booked for soon appearance canceled. Daniel Boone 26.——ITEMS: Rev. E. C. Dinwiddie, who has just returned from the Hague, where he was sent to the temperance meeting by the United States Government, lectured at the Presbyterian Church here 15. Mr. Dinwiddie was formerly Mizpah's correspondent at Springfield, O.—Edward Clifford, manager for Billy B. Clifford's co., recently sang before a big audience in the Mormon Temple in Salt Lake City.—An invitation has been received to the wedding in Brooklyn, N. Y., of Violet Fitzpatrick, daughter of Stephen Fitzpatrick, the character actor. The bride to be was a prominent child actress.—A large number of Urbana people went to Springfield this week to see the Urbana shooters at the Sun Theatre.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER (W. S. Canning): The Chorus Girl 17. Edith Wall in title-role; fair performance; poor business. Aborn Opera co. in The Bohemian Girl 20; capacity house. The Earle Stock co. 23-25.——ORPHEUM (S. E. Harris): Keith Stock co. in repertoire 16-23 in His Last Dollar, The Vinegar Buyer, Mamselle, and The Peddler; good co. and business.——ITEMS: The Schultz will open with stock co. '09, with W. S. Canning, manager. Charles Taylor is director; Walter Smith, treasurer; Dixie Cameron, leading woman; Hal Cassell, leading man; G. Hesse, stage-manager; Elsie Walton, heavy, and Olive Baker in character work.—Mrs. Dudley, of Chicago, is giving a series of dramatic readings, including old morality plays and the modern drama.

LAURA B. POE.

EAST LIVERPOOL.—CERAMIC (William Tallman): Madame Sherry Sept. 28 pleased good business. The Fortune Hunter 29 delighted good business; strong co. William Rogers in title-role deserves special mention. The Gamblers 3; very fine performance, to fair business. Quincy Adams Sawyer 5 failed to please fair business. Frederick V. Bowers to My Cinderella Girl 6 failed to please fair business. The Chorus Lady 9; business and co. fair. The Cowboy and the Thief 17. Harry Kelly in His Honor the Mayor 21.——ITEMS: C. A. Smith, of the Rock Springs Amusement, is spending the week in New York.—John Bolton resigned his position as flyman at the Ceramic to go out with a Chicago production.—The Knights of Columbus are rehearsing for a big minstrel in November.

CARROLLTON.—GRAND (C. H. Kemerer): The Mas La Porte Stock co. 9-14 opened to S. R. O. and continued all week to packed houses; breaking all house records for one-night and week's stands. Plays: Just Plain Mary, Her Lord and Master, Dorothy Vernon of Haddon Hall, Miss Petticoats, All of a Sudden Peggy, The White Princess (matinee), and The Master Weaver. Miss La Porte, the leading woman, is an old Carrollton favorite and received a rousing welcome, as did also Jessie Oldermeister and Joe McNarey.——ITEM: P. H. Kemerer, booking manager of the Grand, is in the East buying additional scenery and fixtures.

YOUNGSTOWN.—GRAND (Joseph R. Shagrin): Norman Hackett in Satan Sanderson 13-14; very good co., to good business. Thomas E. Shea in A Man and His Wife 16 pleased good business. Dr. Jekyll and Mr. Hyde 17; good business. The Bells 18 pleased large audience. Dr. Jekyll and Mr. Hyde 19. The Bells 20. Dr. Jekyll and Mr. Hyde 21. Salvation Nell 23-25. Ward and Vokes 26-28.——PARK (L. E. Cool): Imperial Russian Balalaika Orchestra 16; very good performance; pleased large crowd.——PRINCESS (Charles E. Smith): Reese Brothers' Afrieanders in Minstrellem 16-18; packed houses.

AKRON.—COLONIAL (E. M. Stanley, res. mgr.): Vaudeville, indefinite, satisfying large business.——GRAND (O. L. Wisler, res. mgr.): Bonita in The Real Girl 13-14; excellent business and satisfaction. Way Down East 16 pleased in the same old way to large business. The Cowboy and the Thief 18-20. My Cinderella Girl 21. Ward and Vokes in The Trouble Makers 23-25. Salvation Nell 26-28. The Three Twins 30-Nov. 1. The Isle of Smiles 6-8. The Third Degree 9-11. The Girl in the Taxi 22. Buster Brown 25-28. St. Elmo 30-Dec. 1.

MASSILLON.—ARMORY (Fred G. Smith): Himmelein's Associate Players 9-14; excellent, to good returns. Plays: In the Bishop's Carriage, Thelma, Three Weeks, Camille, Lena Rivers, The Coward, and An Orphan's Prayer. Three Twins 19; capacity; co. of unusual merit. The Newlyweds and Their Baby 23. Barriers Burned Away 27. Salvation Nell Nov. 2. The Girl in the Taxi 21. The Bachelor's Honeymoon 27. Buster Brown 28. The Rosary Dec. 6.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Thy Neighbor's Wife 12; Mr. Byron and co. excellent; pleased fair business. Rock of Ages 13, 14; very light attendance. William Hawtrey in Dear Old Billy 18. Mastmova in The Other Mary 19. The Girl in the Taxi 23. Get-Rich-Quick Wallingford 26.——COLUMBIA (Sun Amusement Co.): The Family 15. The Heart of Chicago 19. The Cowboy and the Thief 21. John Mason in As a Man Thinks 23. The Chorus Lady 28.

CIRCLEVILLE.—GRAND OPERA HOUSE (Walker Baughman): Dolly Dimple Girls Big Burlesque co. 9; good co. and business. Will E. Culhane's Comedians 16-21; good co. and business. Plays: The Fighting Chance, The Devil's Lane, The Half Breed Girl, No Mother to Guide Her, The Lure of the City, Reaping the Harvest.

LIMA.—FAUROT (L. H. Cunningham): Montgomery and Stone in The Old Town 11; excellent co. and crowded house. 'Way Down East 13; poor co. and house. Bailey and Austin in The Top o' the World 18; fair house. When a Woman Wills 14; good co. and moderate house. Thy Neighbor's Wife 18. Three Twins 21.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Earl Stock co. 9-14. Plays: Ishmael, On the Frontier, Wife in Name Only, When We Were Friends, and The Girl from the Sunny South. The Chorus Lady 19. My Cinderella Girl 27. Himmelein's Associate Players Nov. 1-4.

IRONTON.—MASONIC (David Morgan): The Thief 4; fine co.; fine business. The Rosary 10; fine co.; S. R. O. Wheeler Sisters Stock co. 9-14 opened to S. R. O.; fair co.; good business all week. Madame Sherry 23. Sins of the Father 26.

NORWALK.—GILGER (W. A. Reasor): 'Way Down East 13 pleased tophevy house; first-class co. My Cinderella Girl 20. The Newlyweds and Their Baby 24. The Three Twins 25.

ALLIANCE.—COLUMBIA (Nat S. Smith): Three Twins 17; good business; splendid satisfaction. When a Woman Wills 20. Keith Stock co. 23-28. Peck's Bad Boy Nov. 8. May La Porte Stock co. 9-11.

TIFFIN.—GRAND (J. H. Morcher): Quincy Adams Sawyer 12 pleased a fair-sized audience. When a Woman Wills 16 to small audience; all they deserved. The Crusaders 19. Barriers Burned Away 20.

WARREN.—OPERA HOUSE (John J. Murray): Billy Allen's Comic Opera co. did splendid business 9-14 in King of Kokoona, The Man Behind, Miss Idlewile, Tatters and the Bear, The Love Philter, My College Girl.

COSHOCTON.—SIXTH STREET THEATRE (Al. Noonington): Chicago Stock co. 9-14; S. R. O.; advanced prices. Chorus Lady 16. Peck's Bad Boy 17.

PORTSMOUTH.—GRAND (Truss and Taylor): Human Hearts 14; matinee and night; pleased good business. Chorus Lady 16; very good, to fair business. Madame Sherry 24.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Family 16 proved of more than ordinary merit; fair attendance. Peck's Bad Boy 18.

GALLIPOLIS.—THEATRE (J. M. Kaufman): The Rosary 13 pleased fair house. Peck's Bad Boy 17; fair business.

PIQUA.—MAY'S OPERA HOUSE (M. Shea): Barriers Burned Away 18 to fair business & pleased.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Candy Girl 14 drew small house. The Fighting Parson 20.

SALEM.—GRAND (H. P. Kuts): Peck's Bad Boy 16.

OKLAHOMA.

DURANT.—THEATRE (George Harrison): The United Play Co., Inc., presented The Lion and the Mouse 13; splendid co.; good business; pleased. The Rosary 17.

SAYRE.—AUDITORIUM (Whiteside and Walton): Wood and Chalker present Ouida Marion and Billie Lee in Tempest and Sunshine 13-19; pleased good houses.

M'ALESTER.—BUSBY (Ralph H. Busby): The Lion and the Mouse 11; good business. The Rosary 18. The Girl in the Train 14.

OREGON.

SALEM.—GRAND (L. F. Waters): House Next Door 9; best play and co. of season. William Monz as Sir John Cotswold gave most realistic portrayal of age ever seen here. Each act received with many recalls. Miss Booth (Salvation Army) 10; talked to S. R. O.; many turned away. The Flirting Princess 14. Max Dill 15. Traveling Salesman 20. Bright Eyes 21. Harry Carson Clarke 28. In Old Kentucky 30.

BAKER.—THEATRE (L. Pefferle): Traveling Salesman 10 pleased poor business. Roberts, Bergen and Roberts in Jim the Penman 11 pleased S. R. O. Trixie Friganza in Sweetest Girl in Paris 15; fair business. Billy Clifford in The Man, Girl and Game 16.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): The Whirl of Mirth 12; two good-sized audiences enjoyed the performances, which were of the best in the burlesque line. Eddie E. Collins headed the comedians. Along the Kennebec 13 seemed to please a small house. Two good houses witnessed the presentation of the famous cartoon comedy Mutt and Jeff 14. Roger Grey and Short & De Witt appeared in the title-roles and caused much laughter. The entire cast was clever, as was the chorus. Excuse Me 17; very good business in spite of unfavorable weather; first-class co. Madame X 18, with matinee, to good business. Adeline Dunlap played the title-role in a very creditable manner and was generously applauded. Harry Mainhall won laurels in his interpretation of the young lawyer who defended his mother, the mysterious Madame X. The Cozy Corner Girls (burlesque) 19. The Strangers 23. The Fair Co-Ed 24. Anna Held in Miss Innocence 25, with matinee. Alma, Where Do You Live? 27.——ITEMS: Manager C. C. Egan, of the Orpheum, is distributing copies of the "Orpheum Theatre News," a newsy little sheet containing items of interest concerning the various enterprises of Wilmer and Vincent, the lessees. A feature of each issue is a "Dairydill" contest, the winner of which will receive a season ticket to the theatre.—A monster benefit is being planned for the family of the late John W. Kissinger, a member of the local police force, who was killed while on duty. The testimonial will be held 27, and it is promised that some splendid features have been arranged.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Excuse Me 12; co. excellent (their premiere outside of New York); delighted to capacity house. The Whitney Opera co. in The Chocolate Soldier 13, 14, with matinee; co. excellent, to capacity business. Ten Nights in a Barroom 16-18, with matinee; co. good, to fair business. U. T. C. 20, 21. Louise Gunning in The Balkan Princess 23. The Strangers 27. The Deep Purple 31. The Boss Nov. 1. The Confession 3-4. The Gamblers 6, 7. The Witching Hour 10, 11.——LUZERNE (Leon Ferrandini): Kentucky Belles 18-21 pleased. Sam Rice's Daffydils 23-25. The Umpire co. 30-Nov. 4. The Whirl of Mirth 6-11. Cozy Corner Girls 13-18.

M'KEESPORT.—WHITE'S NEW THEATRE (Fred E. Johnson): Manhattan Gaiety Girls Burlesque co. 11 drew big business; co. above average. The Newlyweds and Their Baby 20, 21. The Angel and the Ox 24. His Honor the Mayor 25. When Women Wills 28.——ITEMS: Mr. Reese has assumed his duties as treasurer.—The J. P. Harris Amusement co. have bought the lease of the Orpheum from the Nixon Nordlinger Vaudeville Circuit, and will operate in connection with their smaller house, the Altmeyer.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Excuse Me 14 to good sized and enthusiastic audiences; co. good throughout; nicely staged. Whitside-Strauss co. 16-21: first half of week in The Parish Priest, Southern Stars, For His Sister's Honor, and Out of the Fold to good business and appreciative audiences; well-balanced co.; several specialties which are clever. Alma, Where Do You Live? 24. The Strangers 25. The Wife Decides 28.

LANCASTER.—FULTON (C. A. Yecker): Louise Gunning in The Balkan Princess 16, with good co., including Mark Smith, Harry P. Gibson, Teddy Webb, and Dorothy Morton; pleased a large audience. The Dainty Duchess Burlesquers 17 attracted a large topheavy house. Mutt and Jeff co. 18 gave satisfaction, to a large audience. Some Comedy Quartette. Adelaide Bennett, and motion pictures 19-21 opened to large houses.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Frederick V. Bowers in My Cinderella Girl 13; excellent co.; fair business. Frederick Bowers as Tom Harrington, Anita Hart as Mrs. Phinney, and Inez Hirsch as Jessie May Bish, the Governor's daughter, in the Girl in the Taxi 14. Chauncey Keiffer 20-Nov. 4. Mr. Pim Passed Away 6. Harry Kelly in His Honor the Mayor 10. Three Twins 20. Polly of Storyville 25.

HARRISBURG.—MAJESTIC (H. G. Metzler): Aborn's Majestic Opera co. produced the favorite old opera The Bohemian Girl in good business 16. Mutt and Jeff 17, 18; small house and well pleased audiences. The Cozy Corner Girls 18; good business and co. Criterion and Gore, Harrisburg favorites, are featured with this co. Billy the Kid 21. The Balkan Princess, with Louise Gunning, 23. The Strangers, with Alberta Gallatin, 24.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Eyrod): The Old Homestead 13 pleased large audience. U. T. C. 14; record-breaking house. Chauncey Keiffer Stock co. 16-21: S. R. O. Plays first half of week: The Provider, Charlotte Temple, Banks, and Anna Karenina; beautifully staged and costumed. Grace Keiffer is an old Sunbury favorite, and received a rousing welcome. Alma 25.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Kelly Boys' Choir, Lenten Course number, 9; interesting performance, to crowded house. Rhine Co. Harvest Moon, 13; fair house. Harry Kelly in His Honor the Mayor 17; immensely pleased good house; only ord. but bad night. Excelsior's Troubles 21. Trooper and Sunshine 23.

YORK.—OPERA HOUSE (E. G. Pauly): The Aborn Opera co. produced The Bohemian Girl 13 to capacity. The Whirl of Mirth 16, burlesque, played to fair business. The Dainty Duchess 16; fair business. The Cozy Corner Girls 21. The Merry Maidens 23. Hi Henry's

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Minstrels 31. London Gaiety Girls Nov. 3. Along the Kennebec 4.

HANOVER.—OPERA HOUSE (J. Clair Slagle): Madame Sherry 11 delighted large and appreciative audience. Dainty Duchess 14 to tenheavy house; fair performance. Billy the Kid 23. Hal Johnson in The Girl Who Wasn't 25. London Gayety Girls Nov. 4. Along the Kennebec 6. Bunch of Keys 8.

HONESDALE.—LYRIC (B. H. Dittrich): The Girl Who Wasn't 13; business very good. Hal Johnson, as usual, was great, and made a big hit with his Egyptian dance. U. T. C. 24. The Hussars 31. The Confession Nov. 6. Forty-five Minutes from Broadway 17. The Dunbars 24.

VANDERGRIFT.—CASINO (C. F. Fox): Professor Ott (local Lecture Course) 14; house sold out. Isle of Smiles 16; good. to big business. A Pair of Country Kids 18; fair. to fair business. Buster Brown 20. The Dainty Duchess Burlesquers 24. Vogel's Minstrels 31. Chauncey-Keiffer Stock co. Nov. 6-11.

CONNELLSVILLE.—SOISSON (Fred Robbins): Billy the Kid 11; fair performance; two packed houses. The Manhattan Gaiety Girls 16. Buster Brown 17. Robert Mantell in Macbeth 20. Vogel's Minstrels 26. The Old Homestead 31.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Billy Allen's Musical Show 16-21; very good co.; scored a hit to big business. Plays first half: The King of Kokomo, The Man Behind, Tatters and the Bear. The Gamblers 23. Grace George 28.

NEW CASTLE.—OPERA HOUSE (C. W. Lawford): The Twins 14 pleased fair business. His Honor the Mayor 15; fair co.; good business. Manhattan Gaiety Girls 20. Way Down East 21. He Fell in Love With His Wife 25. Dainty Duchess 27. Gamblers 28.

DUBOIS.—AVENUE THEATRE (A. P. Way): A Pair of Country Kids 14 pleased a fair-sized house. The Cambrian National Glee Singers 16 more than pleased S. R. O. The Newlyweds and Their Baby 17 delighted a well filled house.

ASHLAND.—TEMPLE (James Thompson): The Old Homestead 16; the best performance of this play ever witnessed here. to S. R. O. Hal Johnson in The Girl Who Wasn't 18; fair business. Mr. Johnson's work was very clever and won frequent applause.

POTTSVILLE.—ACADEMY (Charles Hausman): U. T. C. 12 pleased large house. Mutt and Jeff 13; fair business. Madame X 17; with Adeline Dunlap in the title-role, pleased good house. Dainty Duchess Burlesque co. 20.

BRADFORD.—THEATRE (Jay North): My Cinderella Girl 10; moderate satisfaction; fair house. The Gamblers 17; fine co.; delighted large attendance. Allen Musical Comedy co. 23-25.

WARREN.—LIBRARY (F. R. Scott): My Cinderella Girl 13 pleased a fair house. Balalaika Orchestra and Russian Quartette 17 to large and fashionable audience. The Gamblers 20. Grace George 24. The Girl in the Taxi 25.

PITTSTON.—BROAD STREET (H. J. Sinclair): Stetson's U. T. C. 19; excellent co.; capacity; excellent satisfaction; frequent curtain calls. The Wife Decides 20. Cash Girl 21. Confession Nov. 1.

RHODE ISLAND.

PROVIDENCE.

Madame Sherry Pays Second Visit to the Empire—Next Week's Bills.

Full of vim and bubbling over with catchy music, the Winter Garden's Musical Revue of 1911 began a week's engagement at the Opera House 16 and proved a delightful evening's vaudeville. Harry Lauder 23, Imperial Russian Ballet 24, Everywoman 30-Nov. 4.

With a much superior cast, Madame Sherry returned to the Empire 16-21, where it enjoyed a most successful engagement. The fascinating melodies have lost none of their charm, and together with artistic dancing, the attraction proved very popular. Lina Abarbanell is charming in the leading role and captivated her audience from the initial curtain. Valeska Suratt in The Red Rose 30-Nov. 4.

The Newlyweds and Their Baby furnished plenty of amusement for the patrons of the Imperial throughout 16-21. Earl Knapp is most successful in the leading role, and Charles Morgan and Olga Von Hatzfeldt interpret convincing characters.

Gus Edwards's Song Revue featured in a bill of exceptional merit at Keith's 16-21. The Six Abdallahs, Harry Linton and Anita Lawrence, Barry and Wolford, and Carl Randall also held prominent positions.

The Majestics hold the boards at the Westminster, featuring Joe and Harry Emerson in The Two Generals. Large audiences prevailed. The Big Galety co. 30-Nov. 4.

Through the courtesy of Manager Wendelschaefer and the members of The Musical Revue of 1911, now playing at the Providence Opera House, some 250 prisoners and inmates of the State institutions were cheered to a mood of happiness by a visit to the jail 17. A rousing good vaudeville performance was presented, for which the prisoners were exceedingly grateful.

Several baseball challenges have been issued by the Kiddies of Gus Edwards's Song Revue, now playing at Keith's. Last season something over $150 was collected by singing on the streets and given to the poor children of the city for a Thanksgiving dinner. The Kiddies hope to increase the fund materially this year by playing some of the local baseball teams.

H. P. HYLAND.

PAWTUCKET.—BIJOU (David B. Rufkin): The Bijou Stock co. in Arizona 9-16; good business. Lillian Lee Anderson as Beatrix did excellent work. Adelaide Wyse's Mrs. Canby was good. Eileen Cosgriff played Lena well. E. A. Turner gave a good portrayal of Lieutenant Denton. Norman Foster made good as Captain Hockman. Sam Myrtle as Sergeant Kellar was good. Henry Grady did well as Tony. Howard Denton and Joseph Thayer were good as Colonel Denham and Henry Canby and C. E. Landie as the doctor was good; Hamilton Crane and Everett Newcombe added to the cast; Kathryn Thayer as Miss McCullough was good. Credit is due Stage Director Landie for the manner in which he staged the piece; further, it was the best that has been put on this season. Same co. in Quincy Adams Sawyer 16-21. The White Sister 23-28.

WOONSOCKET.—BIJOU (George A. Hevey): The Bijou Stock co. in Paid in Full 16-21; production well mounted; business good. Cecil Kirke as Joe Brooks gave an excellent performance. John Whiteman as Captain Williams gave a correct portrayal of that difficult character, and Leiah Halleck as Emma Brooks was charming and impressive. Arizona 23-28. When We Were Twenty-one 30-Nov. 4.—ITEM: James H. Donovan, manager of the Woonsocket Opera House since last December, has resigned to accept a position in Maine. George H. Hill, well known in the theatrical profession and last season manager of Quinnings's Theatre at Pittsburg, Mass., has been appointed manager.

SOUTH CAROLINA.

GREENVILLE.—GRAND (B. T. Whitmire): Creatore's Band 13; good. to good business. Mutt and Jeff 14; enjoyed by good house. Chocolate Soldier 16; excellent; S. R. O. The Clansman 21 canceled. U. S. Marine Band 24. Girl in the Taxi 25. The White Sister 28. Graustark 30. The Rosary Nov. 2. John Larkin 4.

FLORENCE.—AUDITORIUM (J. M. O'Dowd): Clansman 12 pleased good business. Girl in Taxi 13; excellent co.; S. R. O. Dixie Minstrels 14 pleased small house. Starkey Players 16 in Under Arizona Skies; good co. and business. Vassar Girls 17. Starkey Players business. 18-20.

COLUMBIA.—THEATRE (F. L. Brown): Rip Van Winkle 12; fair. to poor house. Girl in Taxi 17; fair business. Mutt and Jeff 18 pleased paying business. Chocolate Soldier 19. Frederick the Great 20. Metropolitan Opera co. 21. Excuse Me Nov. 1. Creatore's Band 2. Around the Clock 3. The White Sister 4.

CHARLESTON.—ACADEMY (Charles B. Matthews): Dandy Dixie Minstrels 11; fair business and co. Gamblers 13; good houses; excellent co. Thomas Jefferson in Rip Van Winkle 14; S. R. O. Winning Widow 16; paying business; good co. Chocolate Soldier 21. Mutt and Jeff 19.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Golden Girl 8; satisfactory co. and business. The Cow and the Moon 13, 14; good co. and business. Yankee Doodle Boy 15 pleased good house. Two Orphans 21. Long Some Pine 22. The Girl of My Dreams 24. U. T. C. 27.

WATERTON.—GRAND (H. C. Obershaw): Mary Jane's Pa 5 pleased good business. The Golden Girl 10; co. and business fair. Hugo Koch in The Servant in the House 11; very good; light house. Chase-Lester co. 16-21.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): Alma, Where Do You Live? Sept. 30, 31; well presented and (Seriously enjoyed by large audiences. Al. G. Field's Minstrels 2, 3. The Chocolate Soldier 6, 7 repeated success of last year. The role of Nadina was sung very acceptably by Lelia Hughes, understudy of Grace Orr, the latter having returned to New York. Jeff De Angelis in The Ladies' Lion was greeted by a packed house 12. The Echo 16, 17. The Girl from Rector's 24. Get-Rich-Quick Wallingford 30-Nov. 1.—BIJOU (O. A. Neal): Fantasma 16-21.—AUDITORIUM (Mrs. John Cathey): Alice Neilson, Riccardo Martin and others 23.—UNDER CANVAS: Forepaugh and Sells Brothers' Circus did a good business 20 despite inclement weather.

CHATTANOOGA.—ALBERT (C. W. Rex): The Jolly Bachelors 9 failed to please fair business. The Echo 10; good co.; very poor business. Creatore and His Band 17. Chorus Lady 18.—BIJOU (C. W. Rex): The Millionaire Kid 9-14 pleased fair business. The Stampede 16-21.

TEXAS.

SAN ANTONIO.—GRAND (Sidney H. Weiss): Girl from Rector's 8; fair co. and business. Ashie James in Judy O'Hara 9, 10; treat of the season; poor business because of counter attractions; a return date would draw better. Lew Dockstader 11, 12. Red Rose 13, 14. Miss Nobody from Starland 15, 16. Tim Murphy 17, 18. The Wolf 20. Down in Dixie Minstrels 21, 22. John Larkin 24. Rosary 25, 26. Sousa's Band 27. Evans's Minstrels 28, 29.—PLAZA (Lloyd Spencer): Maclyn Arbuckle in The Welcher, headed the bill 8-14.

HADEN F. SMITH.

FORT WORTH.—BYERS OPERA HOUSE (F. W. Greenwall): Down in Dixie Minstrels 9, 10; good co. and business. Ashie James with James Young, Andrew Robson, and Eugene West, in Judy O'Hara 11, 12; excellent attraction to very poor house. Girl from Rector's 14; good co. and business. Lew Dockstader's Minstrels 17. The Red Rose, with Zoe Barnett, 18, 19. Tim Murphy and Dorothy Sherrod 20, 21. Nat C. Goodwin in The Captain and When We Were Twenty-one 23, 24. Olive Vail in Miss Nobody from Starland 25, 26. The Third Degree, with Sara Padden, 28. Sousa and his band 31. George Evans's Honey Boy Minstrels Nov. 2.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift): The Man in the Case 10; fair co.; poor house. Down in Dixie Minstrels 14; very good; fair audience. Third Degree 23.—ITEM: Manager O'Connell has engaged Mr. Jerome, late of New Orleans, to sing in spotlight songs at the Lyric, and it has proved a good drawing card.

EL PASO.—THEATRE (Howard Fonz): The Barrier 8, 9; big business; well-pleased. Miss Haber in principal role was given an ovation. Miss Nobody from Starland 12, 13; S. R. O.—UNDER CANVAS: Nat Reiss's Carnival co. 16-21.—ITEM: Statehood celebration 19-22 attracted largest number of visitors ever here.

UTAH.

SALT LAKE CITY.

A Combination Hard to Beat—Florence Malone and Maud Sinclair Heard From.

The week of 2 was State Fair and Mormon Conference week, and the great influx of country visitors put everything to the good. Added to this, we had ideal weather and President Taft.

At the Salt Lake Theatre The Commuters put in a good week, which began light but finished in capacity, pleasing audiences at all times. The co. was well balanced and satisfactory. Karyl Kenyon was stunning in advertised gowns. Florence Malone, Minnie Williams, Hazel Malcolm, Maud Sinclair, Lillian Thurgate, Harry Davenport, John S. Robertson, Amy Lesser, and Fredrick Malcolm were especially noticeable. House dark week of 9. Seven Days 16-18.

At the Colonial week of 2 Billy Clifford and his bunch of "mostly girls" pleased audiences with the funny quirks of The Girl, the Man and the Game. Mac Collins and the Shamrock Beauties were popular. Billy is remembered here by some of the old-timers, but to most of the theatregoers he is a new one. Dark week of 9. The Campus 16-18.

The Garrick Stock presented Sherlock Holmes week of 2, drawing practically full houses all the week, and on some nights turning many away. The Commanding Officer week of 9 to capacity each night. Ethel Clifton and George Parker, the new leading people, have both become very popular, while those kept over for their former hits, Margaret Dills, Walter B. Seymour, and Helen Collier, have lost none of their prestige. John Sumner, Louis Craig, Stanley Johanson, William Bernard, Jack Heid, Ward Cassidy, and Elizabeth Ross are all capable, clever and dependable people. Altogether, the co. is equal to anything the house has had, not excepting the first and greatest Gifford-O'Neil co., afterward called the Frawley co.

At the Orpheum week of 9 houses were entirely sold out, even including Monday, which has usually the lightest sale.

At the Mormon Tabernacle 8 Madame Nordica, assisted by Myron W. Whitney and Romayne Simmons, gave a concert to a large and enthusiastic audience. At the conclusion of the programme the audience remained applauding, and as a favor to Professor Stephens Madame Nordica sang with the great choir and organ "Indammatus," and with all these and the audience "The Star Spangled Banner." It was a toss-up as to whether Madame Nordica or President Taft, who were both here on the same day, was most popular.

At the State Fair the consolidated shows had a double line of tents inclosing their various attractions, and are said to have done good business. Pain's fireworks also proved a good attraction. President Taft delivered his speech 5 at the Fair Grounds, the admissions being nearly 40,000 for the day.

The Mormon Tabernacle Choir will leave on their special train for the East Oct. 22, giving concerts en route, returning to this city Nov. 25. One week will be spent in New York, where they will give concerts every night. George D. Pyper, manager of the Salt Lake Theatre, is also manager of the Choir trip. George E. Carpenter, formerly city editor of the "Deseret News," and now editor of the "Western Monthly," has gone ahead of the Choir to do the press work. There will be not less than two hundred singers on the platform at each concert. Lizzie Thomas-Edwards, who was highly approved by Madame Nordica, will be one of the chief soprano soloists.

C. E. JOHNSON.

VERMONT.

NEWPORT.—OPERA HOUSE (H. S. Lane): Madame X 16; one of the finest this season; good co. and business. Adelaide French as Madame X shows great ability. J. C. Rockwell's Sunny South co. 24.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Witching Hour 13; strong co.; fair business. Howe's pictures 14; full house. Baby Mine 17 pleased.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): The Witching Hour 20. Baby Mine 23. Cat and the Fiddle 25. Madame X Nov. 8.

BENNINGTON.—OPERA HOUSE (Charles A. Wood): The Witching Hour 16; fine co.; light business. Baby Mine 27.

BARRE.—OPERA HOUSE (John E. Horan): Naughty Marietta 27. Cat and Fiddle Nov. 1. Goose Girl 7.

VIRGINIA.

WINCHESTER.—AUDITORIUM (F. H. Habbe): The Firing Line 4 pleased fair business. Vogel's Minstrels 10; very good, to fine business. Madame Sherry 17; excellent, to good business; S. R. O. sign would have been out except for hard storm.—EMPIRE (Henry Brothers): Metropolitan Concert co. 12; the most finished concert ever seen here. J. Humbird Duffey, the manager and tenor, received a great ovation in this his home town.

STAUNTON.—BEVERLEY (Barkman and Shults): Vogel's Minstrels 7; two performances in heavy rainstorm, to good business. White Sister 9; performance and business good. Seven Days 16; good business; splendid production. Madame Sherry 16. Rosary 20. Excuse Me 26. The Fair Co-Eds 28.

RICHMOND.—ACADEMY (Leo Wise): Ralph Herz in Doctor De Luxe 12-14; good houses. Seven Days 18, 19 to fair business. The Country Boy 20, 21. The Firing Line 23. Excuse Me 25.—BIJOU (C. I. McKee): Around the Clock 16-21. The Goose Girl 23-28.

CLIFTON FORGE.—MASONIC OPERA HOUSE (J. P. Mathews): The Goose Girl 18; light business; pleased. The Arrival of Kitty 16. Madame Sherry 19.

WASHINGTON.

SPOKANE.

Franklyn Gale and Company Made Good Record—Personal Mention and Timely Notes.

Franklyn Gale and co. in The Third Degree played to capacity at the Auditorium Oct. 12. Jumping Jupiter, with Richard Carle and Edna Wallace Hopper, 13-15 to big business. Baby Mine 16-18. The White Sister 20, 21. Grace Van Studdiford 22, 23, Sheehan Opera co. 24, 25. The Girl in the Taxi 28, 29. Mother 30-Nov. 1.

The Girl and the Detective, with Jane Kelton, Del S. Lawrence, and J. C. Livingston in the chief roles, played to crowded houses at the American the week of 8. At the Mercy of Tiberius underlined.

Marie Townsend, of Dallas, Texas, and Frank Kelton, a member of the Lawrence co., playing at the American Theatre, were married at Coeur d'Alene, Idaho, the afternoon of 11. Following the night performance they were entertained at a wedding supper. Lee Morris was toastmaster. The bridegroom is a nephew of Jane Kelton, leading woman of the co.

Charles W. York, manager of the Auditorium Theatre, says that in the future all attractions will be offered at $1.50 instead of $2 and $2 rates. Grand opera and special concerts will command the same prices as formerly.

The Mysterious Order of Enakons, the social organization identified with the National Apple Show, presented for the first time on any stage an original musical comedy called Big Bill and King Apple in the State Armory 18. Low S. Hurtig staged the production, which scored big. The book is by Stoddard King, lyrics by C. Herbert Moore, former Mayor of Spokane, and

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WOMEN.

Armstrong, Elsie, Alice Alling, Ethel Allen, Gerny Ames.

Benn, Edna, M. Brownell, True Boardman, Margaret Bucklin, Mrs. Geo. A. Booth, Adelia Barker, Alice Barton, Marjorie A. Best, Lillian Blandiford, Sophie Brandt, Mrs. A. O. Brown, Elizabeth Buckley, Clara Blandick, Saidee Berry.

Clay, V., Gertrude Carter, Gladys Coleman, Mrs. J. P. Clark, Catherine Calhoun, Sadie Calhoun, Rachel M. Clark, Bertha Cumlag, Ceyl Cummings, Ethel Cunningham, Dorothy Chester, Nita Crane, Margaret Cushing.

De Mont, Gertrude, Flo Dumont, Vinnie Danvers, Maude Dahl, Lelia E. Davis, Madeline Dupont, Madeline Delmar, Mrs. Walter Downing, Florence De Show, Mrs. Walter Dugan, Jean Darnes.

Ellisley, Hope, S. M. Edwards, Monta Elmo, Linda Earl, Virginia Eames.

Fuller, Lois, Jane Fearnley, Jane Farrell, Beth Franklyn, Gladys Field, Minna Perry, Grant, Charlott, Ada Gifford, Margaret Greene, Gertrude Graham.

Harlan, Rita W., Miss Henshaw, Flo Hartley, Grace Hopkins, Olive Hare, Florence Holbrook, Lillian Helen, Mrs. Fred Hayward.

Jamison, C. S., Eulalie Jensen.

Kohler, Mabel L., Mrs. James Kearney, Millie Kingsley.

Lee, Dorothy, Rose Leland, Irene Latte, Merritt, Grace, Mary Mitman, Eleanor Merton, Agnes Martin, La Varne Miller, Frank McEntee, Mrs. Margaret MacDonald.

Noran, Sylvian, Mrs. T. Nueyer, Mrs. Sanford L. Nelson.

Perrin, Louise, Maude L. Peterson, Alice M. Poole, Mrs. Nellie Powell, Florence Pinckney, Blanch Paul, Mrs. Thais Prescott.

Quinette, Mae.

Remington, Leon, Adele Remington, Harriet Rose, Louise Rand, Jess Rodges, C. Rhoda.

Solano, Salita, Jane Stuart, Irene Summerley, Maybelle Seamans, H. O. Stephens, Anna Stanley, Leona Swift, Mrs. Chas. Swickard.

Thayer, Margaret C., Beth Tate, Madge Tyson.

Upton, Melville.

Vincent, Margaret, Rose Verner.

Williams, G., Adele Wentworth, Leona Watson, Justine Wayne, Anna Belle Whitford, Madeline Winthrope, C. Whaley, Hilda Warren.

Yeger, Christian.

MEN.

Ambos, Frank, Harry Anderson, Wm. C. Andrews, W. Atkinson.

Brown, A. O., Joseph Booth, Chas. Bogel, Adrien Bellivue, J. Randall Brown, Jos. L. Battle, Ed. Boring, L. Bernstein, Octavia Brooks, Royal Byron, Jack Bevan, Ralph Beals.

Carney, Gus, Frank H. Claire, Walter Campbell, Melville S. Collins, L. A. Castle, Rich Castels, Osborne Chemser.

Dwyer, L. J., J. C. Douglas, Major Dunlop, Chas. Dickson, Leander De Cordova, Morgan Dooling, Gordon Demane, Paul Decker, James Devine, Wm. Deery, Frank Dear.

Elton, Edmund.

Ford, Clint, Edward Fielding, Ed. Foley, Wm. Frank, Edmond Ford.

Gasbreck, Philip A., Wm. A. Gover, Geo. M. George, Henry A. Gnatrie, James Gordon, Hizzins, Kingie, Richmond Hutchins, Sterling Hall, Fred Holmes, Lee Howe, John O. Hewitt, F. J. Hope, Chas. B. Hunfred, Robt. T. Haines, Geo. Hammond, C. Harris.

James, True S., John Junior, J. Duke Jarvne.

Kimbel, Geo., E. J. Kenyon, Tom Krueger, Robt. Kane, Norman Kent.

Leech, M., Geo. Lanning, Robt. Love, Chas. A. Lindholm, Harry Linker, Ed. Lester, Donald Leighton, Arthur Linden, Jas. Lawson, John J. Leonard, Geo. D. Lawrence, Harry W. Lewis, J. Lansbury.

Marr, John S., Howard Morgan, Geo. Morehead, David Marks, Frank Moore, Robt. Milton, Ralph C. Mather, Earl Mandle, Chas. P. Mason, Thos. Moore, John E. Mack.

Newcomb, Bobby, C. P. C. Neely.

Pendleton, Jack, David F. Perkins, A. C. Prinzle, Wm. Pruette, W. P. Plummer.

Robson, Robt. Wm. Raymore, C. L. Robinson, David Rogers, Edward B. Reese, Ralph Wm. Robeay, John L. Ramsay, Sam Rose, Arthur Rahv, Geo. Richard.

Stephens, Murray, Al. Swanson, Geo. Sidney, Joe Shinman, Billy Saxton, Wm. W. Scott, Wm. G. Sheehy, Orrin Shear.

Thornton, Thos., Harry W. Taylor, Ed. O. Towne.

White, C. Colton, Stewart E. Wilson, S. L. Warner, F. A. Wade, A. S. Warner, Walter Ware.

the music by H. W. Newton and Captain William Brown. W. C. Hayward and Captain Brown had the same parts, the only woman in the cast being Grace Willman. The comedy was preceded by a parade, led by a brass band, and was followed by the initiation of fifty candidates. The Eskimos will have charge of the street festivals in connection with the apple show the week of Nov. 23. Charles Hebberd is chairman of the Executive Committee.

Edna Wallace Hopper, co-star with Richard Carle in Jumping Jupiter, attended the races at Alan, Idaho, 13 and 14, and returned with a role of yellowbacks, formerly the property of Eve Mathemakere. Miss Hopper gave out a long interview on "Why the woman vote will never purify the ballot." The conclusion reached is: Because of the preponderant male vote.

W. S. McCREA.

SEATTLE.

Florence Holbrook and Cecil Lean at the Metropolitan—Business Outlook is Brighter.

At the Metropolitan Bright Eyes 8-14 was presented by an excellent co. before audiences ranging from small to large, which thoroughly enjoyed the performance from beginning to end. In the cast was a good representation of beauty and talent. The Girl in the Taxi 15-21.

Baby Mine 8-14 was the attraction at the Moore and the attendance ranged from small to large houses. Sam Bernard in He Came from Milwaukee 15-21.

At the Seattle the offering was The Traveling Salesman 8-14, presented by a capable co. before houses averaging fair business. Bob Blake in the title-role was convincing. Dorothy Grey as Beth Elliott sustained the part with fidelity and skill. Freda Stemon as Mrs. Babbitt gave an excellent characterization, and the other members of the cast contributed to an enjoyable and realistic presentation. In Old Kentucky 15-21.

Lee Willard, supported by a good co., appeared at the Alhambra in My Partner 8-14, which drew medium and large houses. Beatrice Meade and Mr. Willard in the leads sustained their respective roles with skill and effect. Claude Hutchinson as Major Henry Clay Britt scored, as usual. A Poor Relation 15-21.

At the Lois Tempest and Sunshine 8-15 was well presented by the Sandusky-Stockdale co. before audiences averaging good business. In the cast were Myrtle Vane, Clara Beyers, Eva Earle French, Herman Crinon, Carl Stockdale, Erman Seavey, Lloyd Ingraham and others who contributed to the success of the performances. The End of the Trail 15-21.

President Taft addressed a large assemblage at the Armory 9. A speech was also delivered by him at the City Hall Square before a big gathering.

The general attendance at the theatres is somewhat better than it has been for some time past, and in other lines the outlook is promising. BENJAMIN F. MESSERVEY.

EVERETT.—THEATRE (L. S. Duryee): The Gayest Girl in Paris 7; good co.; fair house. The Girl and the Taxi 9; good co.; poor house. Gertrude Hoffman and Russian Dancers 10; big house; most excellent co.——ACME (Sullivan and Forster): Thelma 9-15; good houses.

TACOMA.—THEATRE: Jumping Jupiter 9; small house. In Old Kentucky 14 drew well.

WEST VIRGINIA.

FAIRMONT.—GRAND (Will Deshon): Manhattan Girls 18. David Bispham 19. John W. Vogel's Big City Minstrels 21. Isle of Smiles 26. His Honor the Mayor 28.——ITEM: Owing to the success of the Spragg Amusement co. at the Grand the moving picture co. has decided to make it a permanent home, and will use the Opera House on all nights not otherwise taken up.

PARKERSBURG.—AUDITORIUM (W. E. Kenney): The Firing Line 10 pleased fair house. The Family 11 delighted small house. The Chorus Lady 12 pleased good business. Kinemacolor pictures 16-18. Madame Sherry 26. The Bohemian Girl 1.

WHEELING.—COURT (Charles A. Peinler): The Family 12-14; very light business. Aborn Opera co. 18, 19. Nazimova 21. Thomas Shea co. 22-Nov. 4.——APOLLO (H. W. Rogers): The Lady Buccaneers 16-20 opened to S. R. O.

HUNTINGTON.—THEATRE (Joseph Gainer): The Firing Line 9 gave general satisfactory to satisfactory business. The Rosary 12. Chorus Lady 14; matinee and night; pleased; satisfactory business. Madame Sherry 24.

CHARLESTON.—BURLEW (N. S. Burlew): The Goose Girl 10 pleased good business. The Chorus Lady 13; production and business fair. Dante's Inferno 16-18. Madame Sherry 21.

WESTON.—CAMDEN OPERA HOUSE (Guy P. Gregg): Lady Minstrels 11-13 pleased good business. The Firing Line 14; fair co. and business. Mary Emerson 19-21.

PARSONS.—VICTORIA (H. L. Bennett): U. T. C. 13; fair, to fair business. Vogel's Minstrels 18; good performance to good business.

WISCONSIN.

RACINE.—THEATRE (H. M. Andrea): Granstark 12; co. good; patronage liberal. Busy Izzy 14; co. very good; patronage fair. Checkers 15; good co., with fine scenic effects and had liberal patronage. Gamblers 19. Three Twins 21. A German Gentleman 22. U. T. C. 23. Polly of the Circus 26. Heart Breakers 29.——ITEM: Walls of the New Bate Theatre are going up and contract calls for completion Dec. 15.

RHINELANDER.—MAJESTIC (Herman Sander): Reed and Ferguson in vaudeville 8-14 pleased. S. R. O.——ITEM: Manager Kreckeberg, of the Grand, has returned from an extended trip in the East. Changes are in prospect for this theatre.

LA CROSSE.—THEATRE (Gage and Wehlhuter): Traveling Salesman 13; medium business. The Three Twins 15, matinee and evening; good houses. Ethel Barrymore in The Witness for the Defense 16; S. R. O. Elsie Janis in The Slim Princess 17; packed house.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Busy Izzy 13 pleased fair house. The Millionaire Tramp 14; good house. The Girl I Love 17 delighted big house. Collier's U. T. C. 18; fair business. The Three Twins 20.

JANESVILLE.—GRAND (Peter J. Myers): Busy Izzy 12; George Sidney and Carrie Weber pleased. Cal Stewart in Politics 14; business light; fair attraction. Checkers 16. Girl I Love 18. U. T. C. 21. Gamblers 24. Lyman Twins 25.

APPLETON.—THEATRE (E. L. Goldberg): Ten Nights in a Barroom 10 pleased large audience. Alice Nielsen-Ricardo Martin Grand Opera co. 19. The Girl I Love 22. Busy Izzy 28. The Gamblers 23. President Taft 24. The Three Twins 27. Billy 31.

FOND DU LAC.—HENRY BOYLE THEATRE (D. C. Sargent and A. N. Merritt): The Girl I Love 19. Three Twins 26. Get-Rich-Quick Wallingford Nov. 9. The Girl of My Dreams 10.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Three Twins 14 pleased good business. The Fortune Hunter 25. The Girl I Love 28. The Heart Breakers 31. William Courtney Nov. 1. The Girl of My Dreams 6.

OSHKOSH.—GRAND (J. E. Williams): Cyclops of Euripides 11 (Greek play); good house. Collier's U. T. C. 15; house crowded. Checkers 18. The Girl I Love 20.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): Madame Gadski 13. George Sydney 17. The Gamblers 21.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Bradley and Heaney): McFadden's Flats 13; good house. The Campus 21. Tabernacle Choir 24. Sweetest Girl in Paris 27. The Virginian Nov. 1. Baby Mine 4. The Red Mill 9.

LARAMIE.—OPERA HOUSE (H. E. Root): Florence Roberts 20.

CANADA.

MONTREAL.

Elevating a Husband and With Edged Tools Among the Week's Attractions.

Louis Mann in Elevating a Husband opened at His Majesty's 16 to fair business. The play, which may be styled a melodramatic comedy, contains a good many good things, clever dialogue and clever character studies. Mr. Mann gave a strong and at the same time amusing portrayal of Charles Sample, a line of character he has not been seen in before in Montreal. Emily Ann Wellman showed emotional ability of no mean order. Marion Holcombe was convincing as Charley's mother, and Marion Howe and Charles Halton both contributed good character sketches. The rest of the cast was evenly balanced. Francis Wilson 23-28.

With Edged Tools at the Princess 16-21 proved to be an interesting dramatization of Henry Seaton Merriman's well-known novel. A little condensation in places would have improved it. There were many powerful situations and the co. is an all-round capable one. Especially good work was done by Hamilton Deane as Jack Meredith and Marie Leonard as Jocelyn, while Campbell Goldsmid did one of the best pieces of melodramatic work seen here in a long time. Margaret Cellier also deserves a word of mention. Pomander Walk 23-28. Harry Lauder 27, 28.

Packed houses were the order of the day at the Orpheum to greet Alice Lloyd. The audiences seemed as if they could not have enough of her. There were a number of other excellent items in the bill.

The Russian Ballet drew good houses to the Arena 17, 18.

The amusing comedy Ma Bru is the bill at the National.

The Schillings, a novelty shooting act, is the headliner at the Francais, and the French co. opens in L'Express 7.45. There are a number of other good acts.

The Broadway Gaiety Girls are the attraction at the Royal this week and prove a drawing card. Jennie Delmar is the feature of the organization. W. A. TREMAYNE.

LONDON, ONT.—GRAND (John R. Minhinick): With Edged Tools 11; satisfactory performance to fair attendance. The Fortune Hunter 13, 14; three performances to average business; deserved better. Frank Daniels in The Bachelor's Baby 16 pleased well filled house. Baby Davis deserves special mention. Robert Mantell in Macbeth 17; fine performance to good attendance. Paul Gilmore in The Mummy and the Humming Bird 19. The Squaw Man 21. Norman Hackett in Satan Sanderson 24. Harry Lauder Nov. 2.

WINNIPEG, MAN.—WALKER (G. P. Walker): When Knighthood Was in Flower 13-14; good business. Katie Putnam in Mother 16-21. Laurance D'Orsay in Earl of Pawtucket 23-29. Nordica Nov. 13.——WINNIPEG (W. B. Lawrence): Permanent players in A Bachelor's Honeymoon 9-14. Under Two Flags 16-22. John Lorenz and Gertrude Shipman in leading roles well received by capacity houses. George Riddell has joined co.

KINGSTON, ONT.—GRAND (D. P. Brannigan): With Edged Tools 6 pleased large house. Earl of Pawtucket 7; large and appreciative house. Arrival of Kitty 12; fair business. Private Secretary 14; fair house. Squaw Man 16 pleased good business. Imperial Russian Ballet 18. Francis Wilson in The Bachelor's Baby 19. Girl from Rector's 23. Mummy and the Humming Bird 29. White Squaw 30.

VICTORIA, B. C.—THEATRE (C. Dunham): Richard Carle and Edna Wallace Hopper in Jumping Jupiter Sept. 28; excellent co.; pleased capacity. Trixie Friganza in The Sweet-

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that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk so long as you did, and wouldn't you be anxious to get up to date?

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get Girl in Paris 2; good co. and business. Traveling Salesman 3; good co. and house. Baby Mine 4 pleased capacity. Sam Bernard 10. In Old Kentucky 11. Girl in the Taxi 12. White Sister 25.

OTTAWA, ONT.—RUSSELL (P. German): Vladimir de Pachmann 4 pleased large audience. The Cat and the Fiddle 6, 7; fair performance and business. C. James Hancroft in The Private Secretary 9, 10 pleased large audiences. The Squaw Man 13, 14. Mark Hambourg, pianist, 16. Lawrence D'Orsay in The Earl of Pawtucket 18, 19.

CALGARY, ALTA.—LYRIC (W. B. Sherman): Sherman Stock co. in Brown of Harvard 9-14. Pauline Geary and Verne Layton in leads; business good. Girls 16-18. Madame Sherry 19-21.——ORPHEUM (W. B. Sherman): Bernard's Merry Makers in The Pawnbrokers 14-19; good business.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Kinemacolor pictures 2-5 did a decidedly prosperous business and will return later. The Girl from Rector's 6, 7, carefully diluted for local assimilation, played to good houses. The Rosary 16-18.

SHERBROOKE, QUE.—HIS MAJESTY'S (Leo Cathro): Beatrice La Palme 5 (prima donna soprano) pleased. Forty-five Minutes from Broadway 7; good co. and business. Madame X 74. Mark Hambourg, pianist, 12.

BRANTFORD, ONT.—GRAND (F. G. Johnson): Baby Mine 5; poor business. French Maid 7; average house. With Edged Tools 11; fair performance and house. Fortune Hunter 11. Paul Gilmore 14.

BARRIE, ONT.—GRAND (John Powell): Squaw Man 6; fair business; excellent co. Little French Maid 9. Paul Gilmore in The Mummy and the Humming Bird 13.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY THEATRE (James L. Malone): The Arrival of Kitty 13; performance and house fair.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE PACIFIC (Stair and Havlin, mgrs.): Dayton, O., 23-25. Indianapolis, Ind., 26-28. St. Louis, Mo., 29-Nov. 4.

ADAMS, MAUDE (Charles Frohman, mgr.): Toronto, Ont., 23-28. London 30, Hamilton 31, Syracuse, N. Y., Nov. 1, 2. Rochester 3, 4.

ANGEL AND THE OX: Newark, N. J., 23-28.

ANGLIN, MARGARET (Liebler and Co., mgrs.): New York city Oct. 2—indefinite.

ARAB, THE (Henry B. Harris, mgr.): New York city Sept. 18-Nov. 4.

ARLISS, GEORGE (Liebler and Co., mgrs.): New York city Sept. 18—indefinite.

AT SUNRISE (Darrell H. Lyall, mgr.): Hinsdale, N. D., 25, La Moure 26, Lisbon 27, Oakes 28, Aberdeen, S. D., 30, Milbank Nov. 1, Ortonville, Minn., 2, Montevideo 3, Madison 4, Watertown, S. D., 6, Marshall, Minn., 7.

AT THE HEROT OF TIBERIUS (Glaser and Blair, mgrs.): Philadelphia, Pa., 23-28. Paterson, N. J., 30-Nov. 4.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Rochester, N. Y., 23-25. Dansville 26, Perry 27, Batavia 28, Dunkirk 30, Conneaut, O., 31, Youngstown Nov. 1, Elyria 2, Fremont 3, Sandusky 4.

AVIATOR, THE (E. E. Trousdale, mgr.): Stafford, Kas., 25, Garden City 26, Dodge City 27, Larned 28, McPherson 31, Winfield Nov. 2, Blackwell, Okla., 3, Caldwell 4.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Port Henry, N. Y., 25, Saratoga Springs 26, Bennington, Vt., 27, No. Adams, Mass., 28, Toronto, Can., 30-Nov. 4.

BABY MINE (Wm. A. Brady, Ltd., mgrs.): Philadelphia, Pa., Oct. 23-Dec. 2.

BABY MINE (Eastern: Wm. A. Brady, Ltd., mgrs.): Saginaw, Mich., 25, Flint 26, Jackson 27, Ann Arbor 28, Cadillac 30, Manistee 31, Ludington Nov. 1, Big Rapids 2, Belding 3, Lansing 4.

BACHELOR'S HONEYMOON (Gilson and Bradfield, mgrs.): Hicksville, O., Nov. 1, Dudance 2, Paulding 3, Bryan 4.

BARRIERS BURNED AWAY (Gilson and Bradfield, mgrs.): New Philadelphia, O., 25, East Liverpool 27, Butler 30.

BARRYMORE, ETHEL (Charles Frohman, mgr.): St. Louis, Mo., 23-28, Cincinnati, O., 30-Nov. 4.

BATES, BLANCHE (David Belasco, mgr.): Boston, Mass., 23-Nov. 4.

BEBAN, GEORGE (Klaw and Erlanger, mgrs.): New York city Oct. 21—indefinite.

BELLE OF KYRLE (Charles Frohman, mgr.): Salt Lake City, U., 26-28, Provo 30, Ogden 31, Pocatello, Ida., Nov. 1, Butte, Mont., 2, Great Falls 3, Helena 4.

BEVERLY (Eastern: A. G. Delamater, mgr.): Frankfort, Ky., 25, Harrodsburg 26, Lawrenceburg 27, Shelbyville 28, Louisville 29-Nov. 4.

BEVERLY (Southern: A. G. Delamater, mgr.): Tarboro, N. C., 25, Williamston 26, Wilson 27, Raleigh 28, Sanford 30, Fayetteville 31, New Berne Nov. 1, Kinston 2, Goldsboro 3, Wilmington 4.

BEYOND THE DIVIDE: Boston, Mass., 30-Nov 4.

BILLY THE KID (Herbert Farrar, mgr.): Easton, Pa., 25, East Stroudsburg 26, So. Bethlehem 27, Allentown 28.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Buffalo, N. Y., 23-28.

BLUE BIRD (Liebler and Co., mgrs.): Boston, Mass., 23-Nov. 11.

BLUE MOUSE (E. J. Carpenter, mgr.): Lyons, N. Y., 25, Geneva 26, Penn Yan 27, Corning 28.

BOUGHT AND PAID FOR (Wm. A. Brady, mgr.): New York city Sept. 26—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Toledo, O., 22-28, Ft. Wayne, Ind., 29-Nov. 1, Holland, Mich., 2, 4.

BROWN, GILMORE (Frank A. Brown, mgr.): Solomon, Kan., 25, Beloit 26, Glen Elder 27, Cawker City 28.

BUNTY PULLS THE STRINGS (Cecil De Mille, mgr.): New York city Oct. 16—indefinite.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Oct. 9—indefinite.

CARTER, MRS. LESLIE (John Cort, mgr.): Bridgeton, N. J., 30.

CHOCKER (Moxon and De Mitt, mgrs.): Hancock, Mich., 25, Ishpeming 26, Ashland, Wis., 27, Superior 28, Duluth, Minn., 29, Fergus Falls, N. D., 30, Jamestown 31, Dickinson Nov. 1, Miles City, Mont., 2, Billings 3, Bozeman 4, Butte 5, 6.

CHERRY, CHARLES (Daniel Frohman, mgr.): Philadelphia, Pa., 16-28.

CHIEF OF THE SECRET SERVICE: St. Louis, Mo., 22-28.

COBURN PLAYERS (L. M. Goodstadt, mgr.): Urbana, Ill., 25, Bloomington 26, 27, Decatur 28, Galesburg 30, 31, Streator Nov. 1, Dixon 2, Freeport 3, Beloit, Wis., 4.

COLLIER, WILLIAM (Messrs. Shubert, mgrs.): St. Louis, Mo., 22-28, Peoria, Ill., 30, Springfield 31, Urbana Nov. 1, Ft. Wayne, Ind., 2, Toledo, O., 3, 4.

COMMUTERS, THE (Henry B. Harris, mgr.): Oakland, Cal., 23-28.

CONCERT, THE (David Belasco, mgr.): Chicago, Ill., Oct. 16—indefinite.

CONVICT'S DAUGHTER (Ed. Anderson, mgr.): Cincinnati, O., 22-28.

COUNTISS, CATHRINE (Stair and Havlin, mgrs.): Worcester, Mass., 23-25, Schenectady, N. Y., 26-28, Syracuse 30-Nov. 4.

COUNTRY BOY (Henry B. Harris, mgr.): Rochester, N. Y., 23-25, Elmira 26, Ithaca 27, Auburn 28, Buffalo 30-Nov. 4.

COUNTRY BOY (Henry B. Harris, mgr.): Riverside, Cal., 25, San Bernardino 26, Pomona 27, Santa Barbara 28.

COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., 23-Nov. 4.

COURTENEY, WILLIAM (Winthrop Ames, mgr.): Milwaukee, Wis., 23-28.

COWBOY AND THE THIEF (Rowland and Gerkill, mgrs.): Louisville, Ky., 22-28, Chicago, Ill., 29-Nov. 4.

DANIEL BOONE ON THE TRAIL (Robert H. Harris, mgr.): Indianapolis, Ind., 23-28, Columbus, O., 29-28, Akron 30-Nov. 1, Dayton 2, 3.

DANIEL BOONE ON THE TRAIL (Robert H. Harris, mgr.): Abingdon, Va., 25, Marion 26, Wytheville 27, Pulaski 28, Bluefield, W. Va., 30.

DANIEL BOONE ON THE TRAIL (Robert H. Harris, mgr.): Glen Jean, W. Va., 25, Mt. Hope 26, Hinton 27, Montgomery 28, Huntington 29, Roanoke, Va., 30, Lynchburg 31.

DAWN OF A TO-MORROW: St. Louis, Mo., 22-28, Chicago, Ill., 29-Nov. 4.

DEEP PURPLE (Liebler and Co., mgrs.): Chicago, Ill., Aug. 26-Oct. 28, Milwaukee, Wis., 29-Nov. 4.

DEEP PURPLE (Liebler and Co., mgrs.): Philadelphia, Pa., 2-28.

D'ORSAY, LAWRENCE (John Cort, mgr.): Winnipeg, Can., 23-28, Regina, Sask., 30, Saskatoon 31.

DORO, MARIE (Charles Frohman, mgr.): Atlantic City, N. J., 23-28, Toronto, Ont., 29-Nov. 4.

DRAMA PLAYERS (Messrs. Shubert, mgrs.): Baltimore, Md., Oct. 23—indefinite.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

EDESON, ROBERT (Henry B. Harris, mgr.): Baltimore, Md., 23-28, New York city 30—indefinite.

ELY AND JANE (Harry Green, mgr.): Fairbanks, Ia., 25, Sumner 26, Fredericksburg 27, New Hampton 28, Mora Horton 29, Rockford 31, Marble Rock Nov. 1, Clarksville 2, Dumont 3, Rockwell 4.

EVERYWOMAN (Eastern: Henry W. Savage, mgr.): Brooklyn, N. Y., 23-28, Providence, R. I., 30-Nov 4.

EVERYWOMAN (Western: Henry W. Savage, mgr.): Chicago, Ill., Oct. 15-Nov. 11.

EXCUSE ME (Eastern: Henry W. Savage, mgr.): Philadelphia, Pa., Oct. 23-Nov. 11.

EXCUSE ME (Southern: Henry W. Savage, mgr.): Richmond, Va., 25, Staunton 26, Roanoke, Va., 27, Danville 28, Greensboro, N. C., 30, Charlotte 31, Columbia, S. C., Nov. 1, Charleston 2, Augusta, Ga., 3, Savannah 4, Jacksonville, Fla., 6.

EXCUSE ME (Western: Henry W. Savage, mgr.): Chicago, Ill., Oct. 29-Nov. 11.

FALLEN AMONG THIEVES (Eastern: Rowland and Gerkill, mgrs.): Paris, N. Y., 25, Geneva 26, Danville 27, Harrodsburg 28, Lebanon 30, Somerset 31.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 4—indefinite.

FATTED CALF (Arthur Hopkins, mgr.): Louisville, Ky., 23-28, Columbus, O., 29-30.

FAVERSHAM, WILLIAM (Frank Whitbeck, mgr.): Kansas City, Mo., 23-28.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Pittsburgh, Pa., 23-28, Chicago, Ill., 30-Dec. 23.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., 2-28.

GAMBLERS, THE (Original: Authors' Producing Co., mgrs.): Boston, Mass., Oct. 9—indefinite.

GAMBLERS, THE (Eastern: Authors' Producing Co., mgrs.): Meadville, Pa., 25, Warren, O., 26, Sharon, Pa., 27, New Castle 28, Punxsutawney 30, Dubois 31.

GAMBLERS, THE (Western: Authors' Producing Co., mgrs.): Madison, Wis., 25, La Crosse 26, Winona, Minn., 27, Albert Lea 28, Minneapolis 29-Nov. 4.

GAMBLERS, THE (Southern: Authors' Producing Co., mgrs.): Atlanta, Ga., 23-28, Chattanooga, Tenn., 29, Birmingham, Ala., 27, Mobile 28, New Orleans, La., 29-Nov. 4.

GARDEN OF ALLAH (Liebler and Co., mgrs.): New York city Oct. 21—indefinite.

GENTLEMAN OF LEISURE (Wm. A. Brady, mgr.): New York city 16-28.

GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Oct. 24—indefinite.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris, mgrs.): Boston, Mass., Sept. 25—indefinite.

GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris, mgrs.): Cadillac, Mich., 25, Manistee 26, Traverse City 27, Sault Ste. Marie 28.

GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris, mgrs.): Dayton, O., 25, Springfield 26, Lexington, Ky., 27, Evansville, Ind., 28, Nashville, Tenn., 30-Nov. 1, Memphis 2-4.

GILMORE, PAUL (Paul Gilmore Co., Inc., mgrs.): Orillia, Can., 25, Cobourg 26, Napanee 27, Kingston 28, Ottawa 30, 31, Brockville Nov. 1.

GIRL AND THE TRAMP (Co. A: Tom Wilson, mgr.): Orangeburg, S. C., 25, Camden 26, Lancaster 27, Rock Hill 28, Albemarle, N. C., 30, Monroe 31.

GIRL AND THE TRAMP (Co. B: Fort Spence, mgr.): Taylor, Tex., 25, Austin 26, San Marcos 27, Pierceville 28, Beeville 30, Goliad 31.

GIRL AND THE TRAMP (Co. C: Fred A. Byers, mgr.): Williamsville, Conn., 25, Stonington 26, Taunton, Mass., 27, Attleboro 28, Boston, N. Y., 30, Camden Nov. 2-4.

GIRL AND THE TRAMP (Co. D: R. G. Beckwell, mgr.): Eagle Grove, Ia., 25, Lyle Minn., 26, Bloomfield Prairie 27, Janesville 28, Sterling 29, 31, Jamon 30.

GIRL AND THE TRAMP (Co. E: Ralph Curran, mgr.): Brookville, Ind., 25, Liberty 26, Connersville 27, Rising Sun 28, Knightstown 30.

GIRL AND THE TRAMP (Co. F: F. E. Peachman, mgr.): Mt. Washington, Ind., 25, Columbus City 26, Butler 27, Auburn 28, Waterloo 30, Angola 31.

GIRL FROM RECTOR'S (Wm. Fiske, mgr.): Chattanooga, Tenn., 25, Knoxville 26, Middles-

ton, Ky. 27, Greenville, Tenn., 28, Bluefield, W. Va., Nov. 1, Roanoke, Va., 2, Petersburg 3, Henderson 4, O. 4.

GIRL OF EAGLE RANCH: Mansfield, Mo., 25, Calhoun 26, Willow Springs 27.

GIRL WHO WASN'T (Doherty and McMahon, mgrs.): Huntingdon, Pa., 25.

GOOSE GIRL (Central: Baker and Castle, mgrs.): Franklin, N. H., 25, Whi. River Junction, Vt., 26, Claremont, N. H., 27, Brattleboro, Vt., 28, Athol, Mass., 30, Leominster 31, Keene, N. H., Nov. 1, Bellows Falls, Vt., 2, Rutland 3, Burlington 4.

GOOSE GIRL (Eastern: Baker and Castle, mgrs.): Richmond, Va., 23-25, Savannah, Ga., 26-Nov. 4.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): Muncie, Ind., 25, Dayton, O., 26-28, Columbus 30-Nov. 1, Youngstown 2-4.

GRAUSTARK (Southern: Baker and Castle, mgrs.): Camden, S. C., 25, Yorkville 26, Charlotte, N. C., 27, Concord 28, Greenville, S. C., 30, Pelzer 31, Anderson Nov. 1, Abbeville 2, Laurens 3, Gaffney 4.

HACKETT, J. K. (J. K. Hackett, mgr.): Chicago, Ill., Sept. 18—indefinite.

HACKETT, NORMAN (Blair and Havlin, mgrs.): Ann Arbor, Mich., 25, Detroit 29-Nov. 4.

HAVOC, THE (C. Guy Caufman, mgr.): Lancaster, Can., 25, Halifax 26-28, New Glasgow 30, Antigonish 31, Cape Breton Nov. 1, Sidney 2, N. Sidney 3, Glace Bay 4.

HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., 23-28.

HODGE, WILLIAM (Liebler and Co., mgrs.): Portland, Me., 23-25.

HOOSIER SCHOOLMASTER (J. D. Stanton, mgr.): St. Louis, Mo., 21-28.

HOUSE NEXT DOOR (Schiller Amusement Co., mgrs.): Knoxville, Tenn., 25-28, Chattanooga 29-Nov. 4.

HUMAN HEARTS (C. R. Rene, mgr.): Chicago, Ill., 22-28.

HUMAN HEARTS (Southern: C. R. Rene, mgr.): Russellville, Ky., 25, Clarksville 26, Princeton 27, Paducah 28, Metropolis, Ill., 29, Coulterville 31, Carbondale Nov. 1, Murphysboro 2, Poplar Bluff, Mo., 4.

INDIANA POLKS (S. A. Mitchell, mgr.): Hoopeston, Ill., 25, Milledgeville 26, Lanark 27, Byron 28.

INDIANA POLKS (Western: F. J. Estes, mgr.): Clarksville, Ia., 25, Williams 26, Ackley 27, Riceville 28.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Portland, Ore., 22-28.

IRIS PLAYERS (Liebler and Co., mgrs.): Seattle, Wash., Sept. 25—indefinite.

JEFFERSON, THOMAS: Athens, Ga., 25, Rome 26, Chattanooga, Tenn., 27, 28.

KOLKER, HENRY (Henry W. Savage, mgr.): New York city Oct. 16—indefinite.

LADY, THE (Henry W. Savage, mgr.): West Point, Ga., 25, Brunswick 26, Jacksonville, Fla., 27, Jacksonville 28.

LAUDER, HARRY (Blair and Havlin, mgrs.): Pittsburgh, Pa., 23-Nov. 4.

LION AND THE MOUSE (Northern: United Play Co., mgrs.): Newton, Ia., 25, Perry 26, Council Bluffs 27, Atlantic 28, Council Bluffs 29, Red Oak 30, Clarinda 31.

LION AND THE MOUSE (Southern: United Play Co., mgrs.): Mangum, Okla., 25, Altus 26, Quanah, Tex., 27, Wichita Falls 28, Seymour 29, Haskell 31.

McINTYRE, FRANK (Henry B. Harris, mgr.): New York city Sept. 4-Oct. 28.

MADAME X (Henry W. Savage, mgr.): New York city Oct. 23-Nov. 4.

MAIER, LOUIS (Weber and Lascher, mgrs.): Cincinnati, O., 22-28, Cleveland 30-Nov. 4.

MASON, JOHN (Messrs. Shubert, mgrs.): Cincinnati, O., 22-28.

MELVILLE, ROSE (J. B. Sterling, mgr.): Omaha, Neb., 24, 25, Denver, Colo., 29-Nov. 4, Victor 5.

MILLER, HENRY (Henry Miller, mgr.): Cedar Rapids, Ia., 25.

MISSOURI GIRL (Central: Merle H. Norton, mgr.): Atoka, Okla., 25, Lehigh 26, Paul's Valley 27.

MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Fairfield, Me., 25, Skowhegan 26, Pittsfield 27, Bangor 28, Dixfield 30, Lewiston 31.

MISSOURI GIRL (Western: Norton and Rith, mgrs.): Cloverdale, Cal., 25, Willits 26, Ukiah 27, San Rafael 28, Vallejo 29, San Mateo 30, Redwood City 31, Gilroy Nov. 1, Hollister 2, Watsonville 3, Monterey 4, San Luis Obispo 5, Watsonville 6.

MORSE, WILLIAM (Rowland and Gaskell, mgrs.): San Luis Obispo, Cal., 25, Ventura 26, Oxnard 27, San Bernardino 28, Los Angeles 29-Nov. 4, Bakersfield 5.

MOTHER (Wm. A. Brady, mgr.): Syracuse, N. Y., 22-25, Albany 26-28.

MOTHER (Wm. A. Brady, mgr.): Brooklyn, N. Y., 30-Nov. 4.

MRS. AVERY (Charles J. Rose, mgr.): New York city Oct. 23—indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Kansas City, Mo., 22-28.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): St. Louis, Mo., 22-28, Chicago, Ill., 29-Nov. 11.

OLD HOMESTEAD (Franklin Thompson, mgr.): Jersey City, N. J., 22-28.

OLE SWANSON (C. R. Primrose, mgr.): Burwell, Neb., 25, Ord 26.

ONLY SON (Cohan and Harris, mgrs.): New York city Oct. 16—indefinite.

OVER NIGHT (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 25—indefinite.

OVER NIGHT (Wm. A. Brady, mgr.): Manchester, N. H., 24, 25, Dover 26, Keene 28, Chicago, Ill., 29—indefinite.

PAID IN FULL (Wagenhals and Kemper, mgrs.): Indianapolis, Ind., 22-25, Ft. Wayne 26-28, Chicago, Ill., 29—indefinite.

PAID IN FULL (C. R. Primrose, mgr.): Quincy, Ill., 29, Carthage 30, Jacksonville 31.

PATH OF COUNTRY KIDS (C. Jay Smith, mgr.): Glen Campbell, Pa., 25, Barnesboro 26, Portage 27, Johnstown 28, Bellefonte 30, Huntingdon 31.

PASSING-BY (Charles Frohman, mgr.): New York city Sept. 14—indefinite.

PIPER, THE (Winthrop Ames, director): Cincinnati, O., 23-28.

POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): Albuquerque, N. Mex., 25, El Paso, Tex., 26, 27, Silver City, N. Mex., 28, Globe, Ariz., 29, Clifton 30, Douglas 31, Bisbee Nov. 1, Tucson 2, Phoenix 3, Yuma 4.

POMANDER WALK (Liebler and Co., mgrs.): Montreal, Can., 23-28.

POST, GUY BATES (A. H. Woods, mgr.): Detroit, Mich., 22-Nov. 4.

POYNTER, EDULAH (Hart and Nipsial, mgrs.): Cleveland, O., 23-28, Toledo 29-Nov. 1, Grand Rapids, Mich., 2-4.

REBECCA OF SUNNYBROOK FARM (Frederic Thompson, mgr.): Chicago, Ill., 1-28.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 23-28.

ROBSON, MAY (L. S. Sire, mgr.): Chicago, Ill., 23-28, New York city 31—indefinite.

ROCK OF AGES (Rowland and Clifford, mgrs.): Cincinnati, O., 23-28, Hamilton 29, Middletown 30, Piqua 31, Lima Nov. 1, Ft. Wayne, Ind., 2-4.

ROSALIND AT THE RED GATE (Gaskell and MacVitty, mgrs.): Albia, Ia., 25, Oskaloosa 26, Grinnell 28, Marshalltown 29, Elders 30, Iowa Falls 31, Independence Nov. 1, Oelwein 2, Fredericksburg 3, New Hampton 4.

ROSARY, THE (Gaskell and MacVitty, mgrs.): Fairbury, Neb., 25, Concordia, Kan., 26, Superior, Neb., 27, McCook 28, Holdredge 30, Minden 31.

ROSARY, THE (No. 1: Rowland and Clifford, mgrs.): Toronto, Can., 23-28, St. Thomas 30, London 31, Brantford Nov. 1, Galt 2, Hamilton 3, 4.

ROSARY, THE (No. 2: Rowland and Clifford, mgrs.): Chicago, Ill., 8-28, St. Louis, Mo., 30-Nov. 4.

ROSARY, THE (Coast: Rowland and Clifford, mgrs.): Chandler, Okla., 25, Stillwater 26, Pawnee 27, Perry 28, Enid 29, Arkansas City, Kan., 30, Winfield 31, Wichita Nov. 1, Newton 2, Salina 3, Abilene 4.

ROSARY, THE (Southern: Rowland and Clifford, Inc., mgrs.): Henderson, N. C., 25, Durham 26, Danville, Va., 27, Winston-Salem, N. C., 28, Greensboro 30, Salisbury 31, Asheville Nov. 1, Greenville, S. C., 2, Spartanburg 3, Charlotte, N. C., 4.

ROSARY, THE (Western: Rowland and Clifford, Inc., mgrs.): Taylorville, Ill., 25, Jacksonville 26, Beardstown 27, Lincoln 28, Pekin 29, Urbana 30, Danville 31, Paris Nov. 1, Robinson 2, Linton, Ind., 3, Terre Haute 4, 5.

ROUND UP (Klaw and Erlanger, mgrs.): Portland, Me., 23-28.

ROYAL SLAVE (George H. Bubb, mgr.): Mound Valley, Kan., 25, Moline 26, Severy 27, Eureka 28.

ST. ELMO (Vaughan Glaser, mgr.): Norfolk, Va., 23-28, Richmond 30-Nov. 4.

SALVATION NELL (Vaughan Glaser, mgr.): Akron, O., 25-28, Wheeling, W. Va., 30-Nov. 4, Elyria, O., 5.

SCOTT, CYRIL (William A. Brady, mgr.): New York city 16-28.

SERVANT IN THE HOUSE (C. Guy Caufman, mgr.): Quebec, Can., 25-28, Three Rivers 30, St. John 31, Cornwall Nov. 1, Prescott 2, Brockville 3, Smith's Falls 4.

SERVANT IN THE HOUSE (Gaskell and MacVitty, props.): Rapid City, S. D., 25, Deadwood 26, 27, Belle Fourche 28, Hot Springs 30, Ft. Robinson, Neb., 31, Alliance Nov. 1, Grand Island 2, Hastings 4.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Buffalo, N. Y., 23-28, Rochester 29-30.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Fayetteville, N. C., 25, Raleigh 26, Henderson 27, Durham 28.

SILVER THREADS (Richard Jose, mgr.): Providence, R. I., 23-28.

SIMONDS, MME. (Liebler and Co., mgrs.): New York city Oct. 16—indefinite.

SIS PERKINS (C. Jay Smith, mgr.): Marion, Ky., 25, Princeton 26, Central City 27, Bowling Green 28, Hopkinsville 30, Springfield, Tenn., 31.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 30-Nov. 4.

SPEED (Messrs. Shubert, mgrs.): Chicago, Ill., Oct. 16—indefinite.

SQUAW MAN (Clarence Bennett, mgr.): Guelph, Can., 25, Berlin 26, Stratford 27, Port Huron, Mich., 28.

STAHL, ROSE (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

STARR, FRANCES (David Belasco, mgr.): Cincinnati, O., 23-28.

STEWART, MAY (J. E. Cline, mgr.): Spartanburg, S. C., 26.

STRUGGLERS, THE (H. M. Horthheimer Amusement Co., mgrs.): Williamsport, Pa., 25, Sunbury 26, Wilkes-Barre 27, Scranton 28, Elmira, N. Y., 30, Geneva 31, Auburn Nov. 1, Troy 2, Gloversville 3, Poughkeepsie 4.

THAIS (Joseph M. Gaites, mgr.): Indianapolis, Ind., 22-25, Dayton, O., 26-28, Cleveland 30-Nov. 4.

THIEF, THE (Eastern: George A. Sullivan, mgr.): Lexington, N. C., 25, Albemarle 26, Statesville 27, Morgantown 28, Winston-Salem 30, Martinsville, Va., 31.

THIRD DEGREE (Central: United Play Co., mgrs.): Louisville, Ky., 22-28, Cincinnati, O., 29-Nov. 4.

THIRD DEGREE (Southern: United Play Co., mgrs.): Palestine, Tex., 25, Tyler 26, Corsicana 27, Ft. Worth 28, Dallas 30, Waco 31.

THIRD DEGREE (Western: United Play Co., mgrs.): Westminster, B. C., 25, Vancouver 26, Anacortes, Wash., 27, Sedro Woolley 28, Seattle 29-Nov. 4.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger, mgrs.): Washington, D. C., 23-28.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Minneapolis, Minn., 22-28.

TRAVELING SALESMAN (Eastern: A. S. Stern, mgr.): Decorah, Ia., 25, Austin, Minn., 26, Owatonna 27, Rochester 28, Winona 29.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Norwalk, Conn., 25, Danbury 26, Pittsfield, Mass., 27, North Adams 28, Bennington, Vt., 30.

UNCLE TOM'S CABIN (William Kibble, mgr.): Kenosha, Wis., 25, Racine 26, Rockford, Ill., 27, 28.

UNCLE TOM'S CABIN (Western: Wm. Kibble, mgr.): New Ulm, Minn., 25, Sioux Falls, S. D., 26, Mitchell 27, Yankton 28.

VIRGINIAN, THE (J. H. Palser, mgr.): Des Moines, Ia., 25, Omaha, Neb., 26-28, Sioux City, Ia., 29, Lincoln, Neb., 30, North Platte 31, Cheyenne, Wyo., Nov. 1, Greeley, Colo., 2, Ft. Collins 3, Boulder 4.

WARE, HELEN (Henry B. Harris, mgr.): Philadelphia, Pa., 16-28, New York city 31—indefinite.

WARFIELD, DAVID (David Belasco, mgr.): New York city Oct. 17—indefinite.

WAY DOWN EAST (Wm. A. Brady, mgr.): Pittsburgh, Pa., 23-28.

WHEN A WOMAN WILLS (Co. A: Carlos Inscoe, mgr.): Palser, S. C., 25, Laurens 26, Union 27, Monroe, N. C., 28, Rutherfordton 30, Yorkville, S. C., 31.

WHEN A WOMAN WILLS (Co. B: Carlos Inscoe, mgr.): San Jose, Cal., 25, Livermore 26, Lodi 27, Stockton 28, Carson City, Nev., 30, Grass Valley, Cal., 31.

WHEN A WOMAN WILLS (Co. D: Carlos Inscoe, mgr.): East Palestine, O., 25, Alliance 26, Warren 27, McKeesport, Pa., 28, New Castle 29, Rochester 30, Tarentum Nov. 1, Indiana 2, Butler 3, Beaver Falls 4.

WHEN KNIGHTHOOD WAS IN FLOWER (William L. Sparkes, mgr.): Medicine Hat, Can., 25, Lethbridge 26, 27, High River 28.

WHITE SLAVE (Reed and John Campbell, mgrs.): Milwaukee, Wis., 23-28.

WHITE SQUAW (Louis F. Werba, mgr.): Brockville, Can., 25, Trenton 26, Lindsay 27, Peterboro 28, Kingston 30, Cobourg 31, Port Hope Nov. 1, Hamilton 2, St. Thomas 3, London 4.

WHITESIDE, WALKER (Paul H. Liebler, mgr.): St. Paul, Minn., 22-28, Superior, Wis., 29, Duluth, Minn., 30, 31, Red Wing Nov. 1, Owatonna 2, Winona 3, Madison, Wis., 4.

WILSON, A. H. (Sidney R. Ellis, mgr.): Dallas, Tex., 23-25, Greenville 26, Sulphur Springs 27, Paris 28.

WILSON, FRANCIS (Charles Frohman, mgr.): Montreal, Can., 23-28, Quebec 30, Sherbrooke 31, Lewiston, Me., Nov. 1, Bangor 2, Portland 3, 4.

WITH EDGED TOOLS (H. Arnitage, mgr.): Toronto, Can., 23-28, Chicago, Ill., 30—indefinite.

WIRE, THOS. A., AND JOHN BARRYMORE (Chas. Dillingham, mgr.): Washington, D. C., 23-28, New York city 30—indefinite.

WOMAN, THE (David Belasco, mgr.): New York city Sept. 19—indefinite.

STOCK COMPANIES.

ACADEMY (H. Wm. Smith Amusement Co., mgrs.): Haverhill, Mass., Sept. 11—indefinite.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ALHAMBRA (Lee Willard, mgr.): Seattle, Wash., Sept. 16—indefinite.

ARDEN, CAROL: Houston, Tex., Sept. 24—indefinite.

BAKER: Spokane, Wash., Sept. 3—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): St. Louis, Mo., Oct. 1—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BENNETT & MOY: Cobalt, Can.—indefinite.

BIJOU: Pawtucket, R. I., Aug. 14—indefinite.

BIJOU (Geo. A. Haley, mgr.): Woonsocket, R. I.—indefinite.

BISHOP, CHESTER (M. Hartman, mgr.): Grand Rapids, Mich., Sept. 3—indefinite.

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BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BOSTON PLAYERS (James A. Bushell, mgr.): Baltimore, Md., Sept. 11—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CLEVELAND PLAYERS: Cleveland, O., Aug. 21—indefinite.
CLIFFORD: St. Louis, Mo., Oct. 1—indefinite.
CODY, LEWIS J. (Cole and Dail, mgrs.): Brantford, Conn., Aug. 28—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Sept. 4—indefinite.
CRESCENT: Haverhill, Mass.—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CURTISS COMEDY: Franklin, La., Sept. 15—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Aug. 28—indefinite.
ELLIS (Gano and Neilson, mgrs.): Rensselaer, Ind.—indefinite.
EMPIRE: Holyoke, Mass., Sept. 4—indefinite.
FAMILY: New York city Sept. 4—indefinite.
FORBES, GUS A. (Jacob Wilk, mgr.): Duluth, Minn., Oct. 1—indefinite.
GAGNON-POLLOCK (Bert G. Gagnon, mgr.): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter, mgrs.): Salt Lake City, Sept. 18—indefinite.
GERMAN (Hans Loebel, mgr.): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (C. R. Schmid, mgr.): Cincinnati, O., Oct. 1—indefinite.
GERMAN (Herman Gerold, mgr.): Philadelphia, Pa., Oct. 2—indefinite.
GOTHAM (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 2—indefinite.
GREW (Wm. Grew, mgr.): Kansas City, Mo., Oct. 16—indefinite.
HALL, JESSIE MAE (Al. Trahern, mgr.): Bayonne, N. J., Oct. 16—indefinite.
HALL, LOUIS LEON: Jersey City, N. J., Aug. 28—indefinite.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Chicago, Ill., Sept. 4—indefinite.
HOLDEN (H. M. Holden, mgr.): Washington, D. C., Aug. 28—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city Oct. 1—indefinite.
KEENE, LORRAINE: Paducah, Ky., Oct. 9—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Aug. 13—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
MARLOWE: Chicago, Ill., Aug. 28—indefinite.
MEEK, DONALD: Lowell, Mass., Sept. 1—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS: Wichita, Kan., Sept. 4—indefinite.
NORTH BROTHERS (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
NORTH BROTHERS (Scott North, mgr.): Topeka, Kan., Sept. 4—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM (J. M. Allison, mgr.): Cincinnati, O., Oct. 16—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PABST THEATRE (Ludwig Kreiss, mgr.): Milwaukee, Wis., Sept. 24—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., Oct. 9—indefinite.
PERUCHI-GYPERNE: Macon, Ga.—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn.—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass.—indefinite.
PRINCESS (Hibert and Getchell, mgrs.): Des Moines, Ia., Aug. 27—indefinite.
POWELL, HALTON (Halton Powell, Inc., prop.): Indianapolis, Ind.—indefinite.
PRINGLE, DELLA: Boise City, Ida.—indefinite.
PRINGLE, JOHN (Ed. L. Drew, mgr.): Seattle, Wash.—indefinite.
PROSPECT (Frank Gersten, mgr.): New York city—indefinite.
REGAN-LEWIS (Jack Regan, mgr.): Tampa, Fla.—indefinite.
SANDUSKY-STOCKDALE (Sandusky and Stockdale, mgrs.): Seattle, Wash., Aug. 6—indefinite.
SHERMAN: Elgin, Ill., Sept. 4—indefinite.
SOUTHERN (Harry Stubbs, mgr.): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Aug. 5—indefinite.
STANFORD-WESTERN: Elmira, N. Y., Oct. 2—indefinite.
STEIN'S GERMAN (Josef Stein, mgr.): New York city Oct. 30—indefinite.
THOMPSON-WOODS (Monte Thompson, mgr.): Brockton, Mass., Sept. 4—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Washington, D. C., Oct. 23—indefinite.
VALE (Travers Vale, mgr.): Hoboken, N. J., Aug. 21—indefinite.
VAN DYKE-RATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis., Aug. 14—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Sept. 9—indefinite.

TRAVELING STOCK COMPANIES

BARROWS-HOWARD (James Wallace, mgr.): South Bend, Ind., 23-28.
BUCKLEY, LOUISE (Chas. Griffin, mgr.): Lima, O., 23-28.
CHANE-LISTER (Clarence Auskings, mgr.): Milbank, S. D., 27, 28, Ortonville, Minn., 29-31, Webster, S. D., Nov. 3-8.
CHICAGO (Chas. H. RenaKam, mgr.): Tarentum, Pa., 23-28.
COLONIAL (Cortland Hopkins, mgr.): Lunenburg Can., 23-28, Bridgewater 30-Nov. 4, Halifax 30-Nov. 4, Kentville 6-11, Joggins Mines 4.
CULHANE'S COMEDIANS (No. 2): Mackinaw, Ill., (mgr.): Centralia, Ill., 23-28.
CULHANE'S COMEDIANS (No. 1): Wm. H. Chase, mgr.): Greenville, O., 23-28, Washington Court House 30-Nov. 4.
DE ARMOND SISTERS (W. N. Smith, mgr.): Texarkana, Tex., 23-28, Shreveport, La., 29-25.
DYMONT (A. M. Dismond, mgr.): Napanee, Ont., 23-28, Moncrellar, Q., 30-Nov. 4.
EARLE (L. A. Earle, mgr.): Zanesville, O., 23-28.
FISHER, ERNEST: Helena, Mont., 23-Nov. 5.
GILLESPIE PLAYERS: Logansport, Ind., 23-28, Marion 30-Nov. 4.
GRAYCE, HELEN (M. Ascoli, mgr.): Middletown, N., 23-28, Dover, N. J., 30-Nov. 5.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes, mgr.): Circleville, Kan., 23-28, Millersburg 30-Nov. 4.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Logansport, Ind., 23-28, Kokomo 30-Nov. 4.
HIMMELEIN'S ASSOCIATE PLAYERS (Jno. A. Himmelein, mgr.): Newark, O., 23-28, Zanesville 30-Nov. 4.
HIMMELEIN'S IMPERIAL (Jno. A. Himmelein, mgr.): Kokomo, Ind., 23-28, Logansport 30-Nov. 4.
KING (Harry D. King, mgr.): Oswego, N. Y., 16-28, Potsdam 30-Nov. 4.
LA PORTE, MAE (Joe McKaros, mgr.): Beaver Falls, Pa., 23-28.
LOOKER, THE (W. H. Locke, mgr.): Marathon, Ia., 25, 26, Laurens 27, Humboldt 28.
LYNN (Jack Lynn, mgr.): Medina, N. Y., 23-28, Warsaw 30-Nov. 4.
MAHER, PHIL (Phil Maher, mgr.): Middleburg, Va., 23-28, Springfield, Mass., 30-Nov. 4.
MARKS BROTHERS (H. Marks, mgr.): Chatham, Ont., 23-28.
MORRIS-THURLSTON: Battle Creek, Mich., 23-28, Kalamazoo 30-Nov. 4.
MURRAY AND MACKEY (John J. Murray, mgr.): Jamestown, N. Y., 23-28.
MYRKLE-HARDER (W. H. Harder, mgr.): Martinsburg, W. Va., 23-28.
NESTELL'S ASSOCIATE PLAYERS: Iron Mountain, Mich., 23-28.
PICKERTS, FOUR (Willis Pickert, mgr.): Farmville, Va., 23-28, Blackstone 30-Nov. 4.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Alexandria, Ind., 23-28, Lima, O., 30-Nov. 4.
SHANNON BROTHERS (Harry Shannon, mgr.): Cambridge City, Ind., 23-28, Shelbyville 30-Nov. 4.
SPENCE THEATRE (Sohns and Bayis, mgrs.): Cimarron, Kan., 25, 26, Garden City 27, 28, Hutchinson 29, 30, Great Bend Nov. 1, 2, La Crosse 3, 4.
TEMPEST (J. L. Tempest, mgr.): Lakewood, N. J., 23-28.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Indianapolis, Ind., 23-28, Cleveland, O., 30-Nov. 4.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Clarksdale, Miss., 23, Memphis, Tenn., 24-28, Little Rock, Ark., 30, 31, Pine Bluff Nov. 1, Hot Springs 2, Texarkana, Tex., 3, Shreveport, La., 4, 5.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Cleveland, O., 23-28.
AROUND THE CLOCK (Gus Hill, mgr.): Raleigh, N. C., 25, Fayetteville 26, Wilmington 27, Charleston, S. C., 28, Savannah, Ga., 30.
AROUND THE WORLD (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
BAILEY AND AUSTIN (Bailey and FitzGerald, mgrs.): Milwaukee, Wis., 22-28, Madison 29, Rockford, Ill., 27, Aurora 28, Waukegan 29, Beloit, Wis., 30, Freeport, Ill., 31, Davenport, Ia., Nov. 1, Dubuque 2, Cedar Rapids 3, Waterloo 4.
BAKER AND HORWORTH (Werba and Luescher, mgrs.): St. Louis, Mo., 16-28, Lexington, Ky., 30, 31, Knoxville, Tenn., Nov. 1, Atlanta, Ga., 2-4.
BLACK PATTI (S. Vasichel, mgr.): St. Joseph, Mo., 22-23, Atchison, Kan., 24, Leavenworth 27, Topeka 28, Joplin, Mo., 29, Springfield 30, Poplar Bluff, Ark., 31.
BOHEMIAN GIRL (Co. A: Milton and Sargent Aborn, mgrs.): Columbus, O., 23-28.
BOHEMIAN GIRL (Co. B: Milton and Sargent Aborn, mgrs.): New York city Oct. 23-Nov. 4.
BONITA (Mortimer M. Tolson, mgr.): Washington, D. C., 23-28.
BRIAN, DONALD (Charles Frohman, mgr.): New York city Aug. 28—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Portland, Ore., 22-25, Astoria 26, Salem 27, Albany 28, Eugene 30, Medford 31, Red Bluff, Cal., Nov. 2, Chico 3, Marysville 4, Sacramento 5.
BUSTER BROWN (Buster Brown Amusement Co., props.): Oil City, Pa., 25, Titusville 26, Erie 27, Ashtabula, O., 28, Cleveland 30-Nov. 4.
CAMPUS, THE (Chas. V. Kavanagh, mgr.): Denver, Colo., 22-28, Lincoln, Neb., 30, 31, Fremont Nov. 1, Omaha 2-4.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Denver, Colo., 23-29, Victor 30, Colorado Springs 31, Pueblo Nov. 1, Hutchinson, Kan., 2, Wichita 3, Topeka 4, Joplin, Mo., 5.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Washington, D. C., 23-28.
CLIFFORD, BILLY B. (Rob Le Roy, mgr.): Seattle, Wash., 22-28, Everett 29, Bellingham 30, Westminster, B. C., 31, Victoria Nov. 1, Vancouver 2, 3, Tacoma, Wash., 4.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city Sept. 25—indefinite.
COW AND THE MOON (Chas. A. Bolton, mgr.): Prairie du Chien, Wis., 25, Charles City, Ia., 26, Decorah 27, Owatonna, Minn., 28, New Ulm 29, Mankato 30, Rochester 31, Faribault Nov. 1, Northfield 2, Stillwater 4, St. Cloud 5.
DE ANGELIS, JEFFERSON (Frazee and Lederer, mgrs.): Montgomery, Ala., 25, Birmingham 26, Atlanta, Ga., 27, 28, Chattanooga, Tenn., 30, Knoxville 31.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Oct. 16—indefinite.
ELTINGE, JULIAN (A. H. Woods, mgr.): New York city Sept. 11-Oct. 28.
FANTASMA (Edwin Warner, mgr.): Memphis, Tenn., 23-28, Atlanta, Ga., 30-Nov. 4.
FATTY FELIX (Henry W. Link, mgr.): Green, Ia., 26, Cedar Falls 27, Cedar Rapids 28, Muscatine 29, Washington 31, Burton Nov. 1, Knoxville 2, Oskaloosa 3, Ottumwa 4, Ft. Madison 5.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Seattle, Wash., 23-25, Victoria, B. C., 26, Vancouver 27, 28, New Westminster 30, Everett, Wash., 31, North Yakima Nov. 2, Walla Walla 3.
FOLIES BERGERE REVIEW (Henry B. Harris, mgr.): Newark, N. J., 23-28.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Chicago, Ill., Sept. 4-Oct. 28.
FORTY-FIVE MINUTES FROM BROADWAY (H. J. Carpenter, mgr.): Gutenburg, N. J., 25, Watertown 26, Carthage 27, Oswego 28.
FOY, EDDIE (Chas. Dillingham and Florenz Ziegfeld, Jr., mgrs.): Milwaukee, Wis., 22-28, Des Moines, Ia., Nov. 2, 3.
GIRL IN THE TRAIN: Coffeyville, Kan., 25, Parsons 26, Pittsburg 27, Ft. Scott 28.
GIRL OF MY DREAMS (Joseph Galtes, mgr.): Mason City, Ia., 25, Albert Lea, Minn., 26, Mankato 27, Winona 28, Minneapolis 29-Nov. 1, St. Paul 2-4, Eau Claire, Wis., 5.
GIRL OF THE GOLDEN WEST (Henry W. Savage, mgr.): Bridgeport, Conn., 23, Hartford 30, Springfield, Mass., 31, Albany, N. Y., Nov. 1, Syracuse 2, Rochester 3, Buffalo 4.
GLASER, LULU (Werba and Luescher, mgrs.): Boston, Mass., 16-28.
GORDON, KITTY (Jos. M. Gaites, mgr.): New York city Oct. 19—indefinite.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): Rochester, N. Y., 26-28.
HARTMAN, PERRIS (Perris Hartman, mgr.): Los Angeles, Cal., Oct. 15—indefinite.
HEW PEOPLE (Lew Fields, mgr.): Pittsburgh, Pa., 23-28, Chicago, Ill., 30-Nov. 11.
HYDE, RALPH (Jos. M. Gaites, mgr.): Philadelphia, Pa., 23-Nov. 11.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., Sept. 9-Oct. 28.
JANIS, ELSIE (Charles Dillingham, mgr.): Erie, Pa., 25, Buffalo, N. Y., 26-28, Boston, Mass., 30-Nov. 25.
JUVENILE BOSTONIANS (B. E. Lenz, mgr.): McLeods, B. C., 25, Raymond 26, Macleath 27, Cardston 28, Lethbridge 30-Nov. 1, Taber 2, Clareholm 3, Granum 4.
KISS WALTZ (Messrs. Shubert, mgrs.): New York city Sept. 18—indefinite.
KOLB, C. WILLIAM (E. G. Davison, mgr.): Coffeyville, Kan., 25, Parsons 26, Pittsburg 27, Ft. Scott 28, Kansas City, Mo., 29-Nov. 4.
LARKINS, JOHN (Tom Morrow, mgr.): Danville, Ill., 25, Decatur 26, Springfield 27, Alton 28, St. Louis, Mo., 29-Nov. 4.
LET GEORGE DO IT (Lesser-Bratton, mgrs.): Oswego, N. Y., 25, Syracuse 26-28, Rochester 30-Nov. 4.
LEWIS, DAVE (Rowland and Clifford, mgrs.): Los Angeles, Cal., 22-28, Ventura 30, Bakersfield 31, Maricopa Nov. 2, Coalinga 4, Fresno 5, Modesto 6.
LITTLE BOY BLUE (Henry W. Savage, mgr.): Bridgeport, Conn., 30, Hartford 31, Nov. 1, Springfield, Mass., 2, New Haven, Conn., 3, 4.
LOUISIANA LOU (Harry Askin, mgr.): Chicago, Ill., Sept. 3—indefinite.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): Philadelphia, Pa., 23-28, Rochester, N. Y., 30-Nov. 4.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Milwaukee, Wis., 23-28.

(Continued on page 33.)

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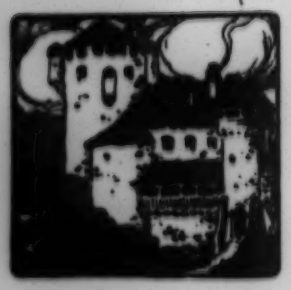

MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE best series of newspaper articles on the subject of motion pictures, that The Spectator has ever seen, has been running recently in a number of city dailies. The articles are by Frederic J. Haskins, a wonderfully prolific writer on special as well as general subjects. It is evident that Mr. Haskins prepared the series after investigation and research that was unusually thorough, for there are remarkably few errors of fact to be found in them. Almost invariably when a writer tries to cover a subject with which he is not familiar and which he must specially study up for the purpose, he will betray the fact in numberless ways. There will be earmarks of ignorance as to details, wrong conclusions, important points guessed at and bald misstatements, all of which the general public will not detect but which will be very trying to the nerves of the well informed when they read the stuff. In this way, motion pictures have been misrepresented to their full share. The articles by Mr. Haskins, therefore, come as a welcome change. He is mainly accurate as to facts and his expressions of opinion are fair and well considered.

* * * *

There is one point, however, upon which The Spectator would correct Mr. Haskins. The error was a natural one for him to fall into because it has been repeated with deliberate frequency by people who, it should be assumed, know the facts, and who, if they do know them, persist in misstating them. Writing on the subject of censorship Mr. Haskins says: "Three or four years ago, general public objection to moving picture shows on account of the low moral tone of the pictures exhibited, became so general as to greatly perturb the far-seeing men in the business." Now, if Mr. Haskins had inserted the word "alleged" before the words "low moral tone," he would have been within the facts. There were, indeed, all sorts of allegations by people who didn't know anything about it, that the pictures fairly reeked with immoral and criminal suggestion. We read the same sort of stuff every once in a while, even now. The truth is that the pictures were not generally or even noticeably immoral in tone four years ago. They were merely horrible examples of inartistic rot. They were so bad in this respect that only the most ignorant and uncritical went to see them. The result was that among people of reasonably refined tastes who refused to be bored or tortured by the pictures of those days and hence could know nothing personally about their moral character, the impression readily grew that the pictures were immoral, criminal, and vicious. With apparent logic the intelligent public concluded that people who could produce such crude travesties would also be vulgar and vicious enough to produce immoral pictures as well. This impression was played upon by the busy regulating class with eager joy and the wave of public protest against an evil that did not exist threatened to seriously retard the progress of the business.

Bybee, Chicago.

RICHARD R. NEHLS

New General Manager American Film Company

* * * *

The real improvement in pictures commenced long before any such thing as a censorship committee was thought of. Among the American manufacturers of four years and more ago there was never any question about the best policy being the policy of clean and wholesome films. They had learned this much very early in the game. Then a pronounced improvement in the art of the films commenced, closely following the advent of THE MIRROR as a serious critic of the pictures. But the busybody element that aspired to regulating the motion pictures out of business became more vicious in their attacks than ever. The better the films grew in every respect the more annoying became the attacks, and it looked to be more than a possibility that half the cities and half the States would adopt official censorship, with as many standards of requirements as there were boards. At this stage the group of civic bodies affiliated with the People's Institute, prepared through a committee to exercise a censorship over the films by voluntary agreement. The committee appeared broadminded and untainted with silly fads, and the manufacturers, headed by the Patents Company group, lost no time in coming to an agreement. That was in the Spring of 1909 and since then, with a short interval of inactivity, the National Censorship Board has passed on all Licensed releases and very nearly all Independent.

* * * *

It was an excellent tactical move on the part of the manufacturers, as it disarmed the fanatics. The censorship committee included many high sounding names and the mere fact that they were examining all films no doubt headed off independent official censorship in many cities and States. It is possible that the existence of the censorship caused some of the manufacturers to be even more careful than they would have been otherwise. Perhaps also there were some makers who couldn't have been trusted, although on that score The Spectator believes the situation is worse to-day than it was then. But that the National Board of Censorship or any other censorship body or the whole bunch rolled into one ever had anything more than a trivial effect on the "moral tone" of motion picture making, The Spectator doesn't for a moment believe, and never did believe. The National Board was a pretty good bluff and indirectly has done and is doing a great deal of good, but, just the same, motion pictures owe nothing to them for their clean moral tone. Pictures were generally moral and harmless before the National Board commenced business and they are generally moral and harmless to-day. The only real difference between the films of then and now is in the art quality alone. The manufacturers themselves were as able to decide what was proper to put into films as were the so-called censors, and if they were not so qualified the great American public stood ready to make the final decision and stands ready to do it to-day a great deal more effectively than any board.

* * * *

From a reader who is known as a scenario writer of some prominence comes this contribution:

> Your comments of Oct. 4 are fine! That's the stuff. Hold up the standard; force both author and manufacturer to toe the mark. I could often wish to see your adverse criticisms a little sharper; but you know, the best thing the manufacturer could do would be to cut down the "output" and raise the standard of the "input." In your comments of September 27 you say, in the first lines: "It may be a long day before motion picture drama will fully arrive to the point where it will be recognized as a fit medium for giving original expression to the great ideas of great minds. . . . The films are still borrowers and not recognized creators, although in many original but unpretentious picture subjects there have lurked ideas of rare value that might, under more advanced conditions, have shone forth as bright gems of genius worthy of preservation."
>
> Spectator, if we will admit that we have amongst us here on earth at this moment any great minds, and they do not utilise the motion picture for the medium of their expression, the actual reason for their failure to do so is not in the impotency of the medium. Much can and has been said to substantiate the proposition that the motion picture is probably the most powerful medium ever evolved by the inventive genius of man for the expression of *certain kinds and forms* of thought—certain *aspects* of a thought that will convey the dignity, truth, and inner meaning of that thought more powerfully than could the spoken or written word. The motion picture is the stage *plus*. It is written fiction *plus*—and is even more: it is literally a replica of life itself. It may be true enough that certain abstractions of thought cannot be expressed in the picture by itself, but adapted, and assisted by the word, I do not believe there is any abstraction too intangible for its tongue.
>
> Why isn't it done then? Why do not the great

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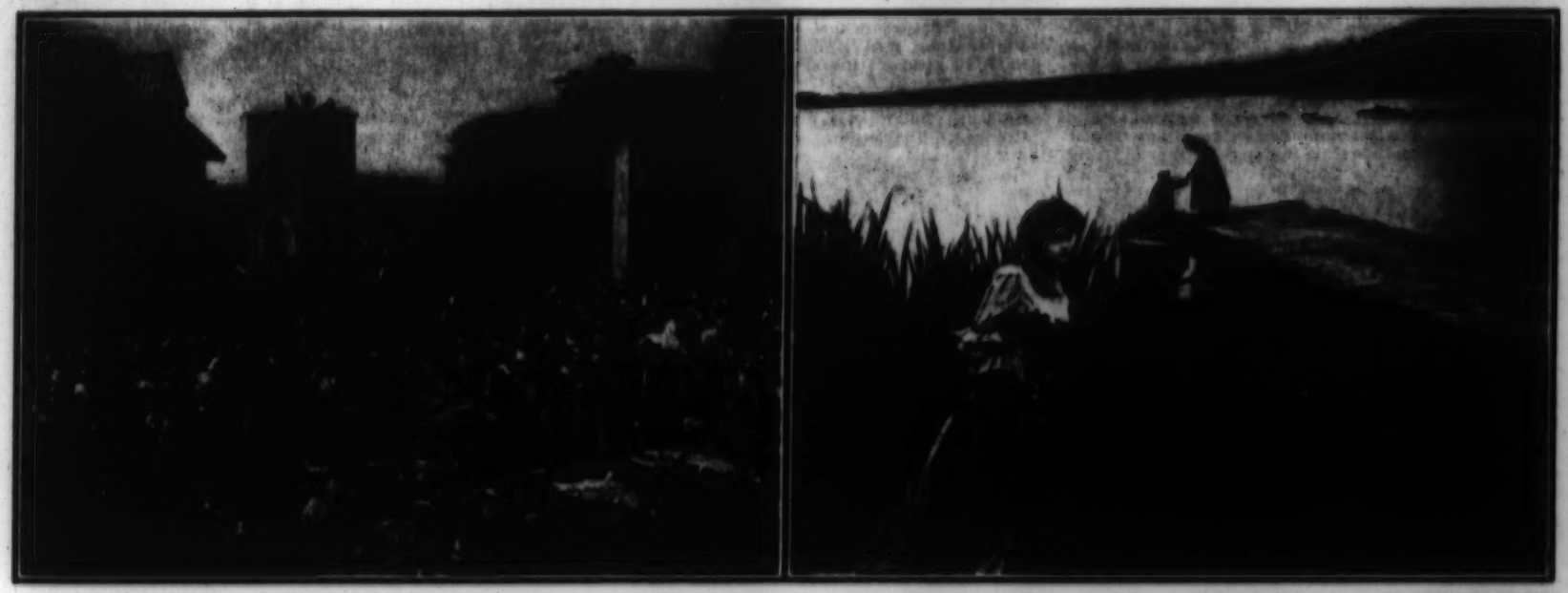

FROM A GREAT SCENE IN "THE BLACK ARROW" (EDISON), TO BE RELEASED SOON SCENE FROM "COLLEEN BAWN," 3-REEL KALEM FEATURE OF LAST WEEK

minds utilize the picture drama for the expression of their thoughts? Those are obvious questions, and the answers are almost quite as obvious. It is because the motion picture publishers, very much like all other publishers, become completely paralyzed with fear whenever a thought that possesses the distinction of originality, truth, and beauty is submitted to them. They, like all other publishers, and like the vast majority of mankind for that matter, cannot see how an innovation, a something that has not already been done, can possibly "pay"! The cry is for "originality"—but they are covered by a cold sweat when it is offered. That is one reason why the "great" minds do not submit their "great" thoughts to motion picture publishers.

* * * *

It may be one reason, but it is a very remote one. In a further paragraph the writer quoted above declares that the matter of price paid for scenarios is a greater reason, and it probably is, but the greatest reason of all, in the opinion of The Spectator, is the fact that original literary or dramatic expression in motion pictures is far too new an art to expect it to have developed any master minds as yet. What would our friend have? Here is a new invention, only discovered a few years ago, and only developed as a practical medium of expression in the past two or three years. Is it reasonable to suppose that any "great minds" that are already "great" will turn to it readily in preference to mediums more familiar to them, no matter what the price offered? And wouldn't the manufacturers be squandering their money if they offered any "great minds" the money that would attract them without first knowing that the "great minds" can deliver the goods.

* * * *

We must all creep before we can walk and that is what the picture business is doing. The dramatic picture is developing by healthy stages. Two or three years ago some exhibitors had a fit when films of more than half a reel were sent to them. Now the one reel film is the ruling size and the two and three reel films are coming in. The reason why the public wouldn't stand full reel films formerly was that the offerings were too inferior in quality. When the subjects became good enough the public readily accepted the increased length and it will be so with the longer films of to-morrow. The ruling length of the film will prove a pretty good barometer by which to judge the improvement in quality. And eventually, when the thing has naturally developed to that stage, there may be "great minds" that will employ motion pictures in preference to any other medium of expression for conveying original thought to the public.

THE SPECTATOR.

A SPEEDY TOPICAL FILM BY LUBIN.

The Lubin Company have released a film showing the daredevil automobile-driving in the great Fairmount Park Race when Erwin Bergdoll, in a 90 H. P. Benz, hammered around the famous Fairmount Park course of 202 miles at an average speed, for the entire race, of 61.25 miles per hour, smashing the records. It shows the 19 racing cars flying along straight stretches, turning the famous Hair-Pin and Sweet Briar Curves at hair-raising angles, while an excited crowd of 350,000 people lined the course and cheered their favorites.

MOVING PICTURES IN MONTCLAIR.

Rev. George Beeker succeeded in getting motion pictures exhibited in exclusive Montclair, N. J., by introducing biblical films during his sermon at Grace Church, Sunday. It has not yet been decided what to do to him.

LAEMMLE, HOME, GETS BUSY.

Carl Laemmle, the hustling president of the Imp. Company, has returned from his trip to Europe and is now actively engaged in making plans for the future. He announces that his concern will soon release three reels a week. To this end extra actors, camera men, scenic artists, carpenters, and people in all the departments have been engaged. Mr. Laemmle declares he will pay the highest salaries of any concern in the business and will forget all about profits for the next twelve months in his efforts to make the Imp. product the very best in the world.

BERNHARDT IN KINEMACOLOR.

The Kinemacolor Company of America announces that the next production following the present Coronation pictures which are being shown at the Kinemacolor Theatre will be the Delhi Durbar, when King George of England will be crowned Emperor of India and Ruler of the Far East to the accompaniment of gorgeous festivities. Following this, and doubtless to the end of the theatrical season, will be the Bernhardt season, when the "Divine Sarah" will appear in four of her greatest dramatic triumphs, supported by her matchless company.

ROSENQUEST RESUMES LICENSED SERVICE.

Manager Rosenquest, of the Fourteenth Street Theatre, has discontinued Independent service and gone back to Licensed films after being the one all-prominent New York house showing all first run Independent pictures for two years.

NESTOR COMPANIES TO CALIFORNIA.

David Horsley left Oct. 21 for Los Angeles, Cal., to select locations for the three Nestor Stock companies, which will go West before the end of this month. Alice Davenport, experienced and well-known actress, wife of Harry Davenport and mother of Dorothy Davenport, now playing leads with the Nestor Company, is the latest acquisition to the Nestor acting forces, and will play character parts. Mrs. Davenport is a sketch writer of great ability, and has been a headliner in vaudeville over the Orpheum Circuit.

FRANCIS FORD
Prominent Member of the Melies Stock Company

"CINES" WAR FILMS.

The Cines Company, with its home studios in Rome, Italy, might have been expected to be early in the field with genuine war pictures from Tripoli, and such turns out to be the case. The receipt of the first completed films is expected this week and should be in big demand.

MAJESTIC RELEASE NOV. 26.

The first release of the new independent Majestic Company will be made Nov. 26, the subject being The Courting of Mary. Mary Pickford and Owen Moore have the leading parts in the picture, which is said to be of the delightful love character in which these two stars are always at their best.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"New Subscriber," San Francisco: No, Florence Turner is not Mrs. Maurice Costello, nor is any leading lady necessarily the wife of the actor with whom she is frequently cast. Mabel Trunnelle is with the Edison company; studio, Bedford Park, New York City. Other questions answered elsewhere.

A. C. Beninati of Boston, who raised the question recently of players turning their backs to the front, the particular instance complained of being the Vitagraph film, Two Wolves and One Lamb, has returned to the charge, claiming that The Spectator "failed to appreciate" the criticism. In fact, he thinks The Spectator must have been a hair-dresser once upon a time, or he wouldn't "see so much beauty in a head of hair," when he ought to "remember that there is more expression in the face." He goes on to say:

Furthermore you write as though I were absolutely wrong, but you do not offer my side of it, you put it to the public as you would to a blind person; you tell them so, and they must believe it, as they have no other proof. Let me tell The Spectator that I believe in this new style of acting fully as much as he does, but in the named picture, where the leading man appears seated, back to the audience, he receives a note and exits rear, not once with his face visible, until he reappears. Of course everyone knew who he was, and the director thought that his actor was prominent enough to place him in any position whatsoever. Perhaps so, but that is not acting, nor is it making a picture clear. Naturalness in acting (as this new style of acting is called) and originality are great things, but still there is hope. I am not a prophet, nor do I claim to be a critic, but we must remember that melodrama and slap stick are meeting their Waterloo, and this style of acting as far as moving pictures are concerned will soon have its turn.

Having given Mr. Beninati his say and never having seen the picture referred to, The Spectator is not inclined to argue the matter further, except to say that Mr. Beninati's fears will probably prove groundless. No picture actor or producer will ever go to the extreme of habitually or even frequently making the "error" he thinks he has detected in this one instance.

William Mederos, Cambridge, Mass.: The leading man in The Thumb Print (Vita) was Earle Williams.

"O. M. B.," Brooklyn., thinks Mr. Anderson should not try to play "A Young College Chap;" that Maurice Costello's fault is that he appears to say: "Here I am, ladies, now admire me;" that Messrs. Delaney of Vitagraph and Prior and McDermott of Edison, have such solemn faces, and that Arthur Johnson of the Lubin is the "very best actor" of all. Question: Gladys Field played the wife in Spike Shannon's Last Fight (Essanay.)

"Betty," who writes from some town in Massachusetts, the name of which commences with South, wants to

know how to get a position in a moving picture company, and if the companies employ girls as young as eighteen. The age limit is no drawback, so far as the companies are concerned—in fact, The Spectator doesn't know of a picture actress in the business who is a day over eighteen, but as to how to get a position, that's another story. The Spectator doesn't know how and if he did, he wouldn't tell it to any really and truly eighteen-year-old girls. Question: Owen Moore is not with the Imp.

J. T. McNeill, Galveston, Tex., thinks he knows the name of the leading man in an old Powers film, who was recently referred to as such a charming ladylike player, but Mr. McNeill is mistaken. It wasn't T. J. Carrigan, now of the Selig, who was referred to at all. Mr. Carrigan is some actor, though he did work for Powers, but the other chap—suffering Clarence! if Mr. McNeill had ever seen him, he wouldn't need to be in any doubt. Questions: The mother of little Judson Melford, is Mrs. George Melford. Are you wiser now? Hazel Neason played the stenographer in Jimmie's Job (Vita.).

"Jo" of Washington, D. C., wants to know how the poor slave who answers these questions remembers all the names. Promise not to give it away and The Spectator will put you onto the memory secret. He's got a memory system (some people call it a card system) and he supplements this with the telephone system and Uncle Sam's Mail system. Questions: Leading lady in His Dream, (Reliance) was Dorothy Davenport. Leading lady in Live, Love and Believe (Essanay) was Dorothy Phillips. Henrietta and her lover in The Two Orphans (Selig) were Catherine Williams and T. J. Carrigan. The leading man in The Nearsighted Chaperone (Lubin) was George Reehm. Betty in How Betty Won the School (Vita) was Edith Storey.

"J. S. A.," Washington, D. C.: Really The Spectator doesn't feel badly, because you think you can name certain Biograph players. If you or any one else can recognize them, all the better for you. The Spectator's obligations cease when he doesn't print them. See? Gladys Fields was the maiden in The Puncher's New Love (Essanay). Regarding Alice Joyce's popularity in Glendale, Cal., and elsewhere, the reason will probably be found in her beauty and sincerity. She isn't much of an actress it is true, but she is always in earnest.

A. R. Bentle, Gillingston, La., declares that his heart is broken at the thought of Mary Pickford being married. He thinks the little Spanish looking girl in the Biograph is "fascinating" and the dark young fellow in $500 Reward is "awfully good." Mabel Trunnelle, he thinks is very clever, with "such beautiful eyes and ankles," and Laura Sawyer is fine. He enjoys Laura, Mabel and Herbert when they appear together, and wants to know if Herbert and Laura are brother and sister. They are not.

"Y. E. D.": You can get photographs of leading players by applying to the companies for whom they work. Arthur Johnson has appeared in so many films that a list would be too long to print here. Recent ones were His Stubborn Way and The Matchmaker.

Martha Aschen, of San Francisco, is in great glee because she found out in an indirect way in these paragraphs certain information which The Spectator had refused to give her direct. This shows that she has wit and discernment. But even so, she is puzzled by a statement she read in another publication to the effect that Maurice Costello does not "hire out" for "Vitagraph nights." She doesn't know the first thing of what 's meant, and as she is obviously a bundle of curiosity she will never sleep till she finds out. Evidently "Vitagraph nights" have not progressed to the Pacific Coast. They are special nights arranged by picture theatres when nothing but Vitagraph subjects are exhibited. Here in the East, where they were within reach, Maurice Costello and Florence Turner would sometimes personally attend these exhibitions and hold a reception with the delighted spectators—something like a stock company pink tea—"So delighted," and all that. Mr. Costello appears only in Vitagraphs.

Reviews of Licensed Films

The Stage Driver's Daughter (Essanay, Oct. 14).—The somewhat exhausted situation of the rival race to the claim's agent is given a rather unique twist in this film, which has been skillfully handled for natural and dramatic effect. It was a pleasure to see the improvement in the leading lady's work that has recently shown a fuller expression. She is the stage driver's daughter, and quite as interested and capable with the whip as he is. She meets and falls in love with a prospector, who has just staked a claim. He plans to ride to the claim's agent on the stage, and requests the girl to accompany him. She does so, but a party of thieves have planned to steal the claim on the proof given by bribing the innkeeper to drug the driver's drink. When they succeed in this the daughter drives the stage in a skillful and masterful manner to the agent while the thieves in the rear are prevented from passing by the prospector who has stationed himself in the pass. Just how the two knew of the intention of the thieves was not brought out in the action. The real thrill of the picture is due to the ingenious manner in which the progress of the coach is shown, being photographed from the top of the moving coach, with alternating flashes of the driver's horses in front and the mounted pursuers behind.

The Maniac (Lubin, Oct. 16).—The idea back of this film is strikingly unusual, and is handled cleverly manipulated in appearing so natural and thoroughly consistent. One suspects, however, that the role of the maniac played by a less fit person than Arthur Johnson would have caused the entire production to have gone awry. As the inhabitant of an insane asylum he reads in the society columns of the engagement of a young lady who had been the sole survivor of a wreck in which her parents were lost. The maniac with his friend concludes to leave their limited sphere, and he appears before the girl, claiming to be her father escaped from the penitentiary. He refuses to permit the young man involved to marry the girl, and to further assert his claim he finds it necessary to pursue this young gentleman with a carving knife. They are in the midst of an exciting struggle when the wardens arrive and lead the maniac back to the asylum, which would seem to end the story. The producer brings in a bright idea that the girl now felt she could not marry the young man, as it had been proven that there was insanity in her family, but as this had not been suggested before, it come as an after climax. Indeed it might be wondered that she could longer believe him her father, which, of course, he was not.

The Fighting Parson (Vitagraph, Oct. 16).—A throughly interesting war story has herein been carefully put on, enacted and developed. The obvious mechanics of the scenario, however, has not been covered. It tells the story of a young school teacher and the difficulties he experienced when as a Northerner he went to the South to teach just before the war. He fell in love with one of his pupils. It caused a quarrel with the young brother, but the summons to war prevented further hostile expression. Just at the close of the war in a skirmish—well inaugurated—the teacher saves the young brother, who has been wounded and fallen into a stream. At that moment General Lee's surrender is announced, and the teacher being in the neighborhood of his former school takes the boy home, where there is naturally a reconciliation between himself and sweetheart and family.

Done Brown (Gaumont, Oct. 17).—One finds this an amusing well knit little comedy presented in colors. It is well put on and gracefully and pointedly acted. When the wife learns that her husband is going to the masquerade ball the following evening, she resolves to keep him at home by adorning herself in her finest and cooking him a dinner that would excel one's fondest imagination. He is indifferent, however, to her efforts. Accordingly she goes in disguise to the mask ball, where he chooses her as his partner. She will not unmask unless he consents to go and dine with her. He does so, and, blindfolded, she brings him back to his own home. It is thought that the last scene would have been more suggestive and better, realized the point of the story had she set him down to the table and actually served the dinner. Of course, the idea is hardly new, but it has been given fresh treatment.

A False Suspicion (Essanay, Oct. 17).—Such a film is always to be admired, because it teaches something, and furthermore shows characterization. The theme is excellent in its development, though one has the feeling that the husband's suspicions were not convincing either in scenario or in representation by the actor, whose work otherwise was especially acceptable. The wife gave excellent representation of a childish unsophisticated woman. When her husband reprimanded her because of her extravagances, she resolved to borrow money to pay her outstanding debts. Unable to borrow of a broker without her husband's knowledge she told her troubles to a friend of the opposite sex. She was able to pay back part from her allowance, when her husband discovered her secret. The difficulty is explained away by the arrival of a note that tells of the friend's intended departure from that part of the country and can-

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ening the debt. The production is finely cut and there is no scene to be corrected to see the chambers of Hades.

Vitagraph Monthly (Vitagraph, Oct. 17).—This issue of the monthly motion picture budget of current events proves itself quite as interesting if not more so than its predecessors. It presents the International Motor Boat Races at Huntington, L. I., for the Harmsworth trophy, which includes an interesting view of the harbor in gala array. Another feature is the Annual Mardi Gras at Coney Island. From Sheepshead Bay the flight of the National Aviation is shown. The grand union of the Grand Army of the Republic at Rochester, N. Y., which it is said may be the last assembly of this kind, is also set forth in a complete and entertaining manner. The film was much appreciated by the spectators.

The Gambler's Dream (Pathe, Oct. 16).—Reforming a gambler by means of a dream is an overworked idea in pictures, but it is nevertheless presented again with polished French actors and with painstaking care in stage management and settings. This gambler had a system for beating roulette. One night after having lost all at the game he fell asleep at home over his experiments in perfecting his "system." He dreamed that he murdered a man, took his money to the gambling table, was arrested, and was thrown into prison. Then he woke up, swore off, and kissed his wife and child. The part was well played, except for a fatal inclination to explain things to the front.

Ordered to Move On (Eclipse, Oct. 18).—Splendidly played this simple little tale has a strong appeal. A poor woman left a widow, tries with her boy to make a living by street singing, while the boy plays the violin. They meet with no success, and are even told to "move on" from in front of a baron's house, where a famous violinist is entertaining the guests. But the great musician notes the incident, and, collecting his fee, throws it out of the window with his card for the widow and boy. In doubt whether the money is a gift or has been dropped by mistake, the mother and child go to the violinist's home, where the master not only confirms the gift, but also takes the boy for a pupil. The sincerity of the players makes the story, though weakly sentimental in cold type, extremely effective.

Madeira, Portugal (Eclipse, Oct. 18).—Beautiful in a scenic way and interesting as to types and points of interest, this is one of the best of the recent travel pictures.

Mike's Hero (Edison, Oct. 18).—Amusing farce, with a laughable surprise that is alone worth the money, is presented in this picture. Mike, the plumber, falls into the river and is hauled out by a tramp. In an excess of gratitude Mike takes his rescuer home with him, dresses him in his only good clothes, feeds him on the best, and puts him in the best bed, while he (Mike) sleeps on the floor. Then he introduces the tramp to his best girl, who also becomes a hero worshipper to such an extent that Mike resolves on suicide. Very logically he goes to the same spot where he had been rescued and jumps in, when, lo! he finds the water only waist deep. His life hadn't been saved at all, since it had never been in danger. After that he makes short work of the tramp. Lincoln Plumer as Mike is a new face in pictures, and does very good work, except that he pays too much attention to the front. William West always makes a good tramp. Gertrude McCoy was a pleasing sweetheart, and Louise Sydmeth as the mother was excellent.

The Unveiling (Biograph, Oct. 16).—This has been made a remarkably vivid picture in depicting by decidedly life-like characterization and development of plot, that period of a young man's life when he is unable to distinguish between the superficial and the true. One must need not only enjoy, but admire such a film as this, where each character is distinctive and his or her respective actions give spontaneous and natural movement to the plot. The idol of the mother's heart returns from college and a friend with a daughter, a former sweetheart of the youth, comes to make a visit. The boy's mother will not believe that her son has meanwhile become infatuated with a show girl until she is given positive proof by being taken into her presence by an old friend. The youth bravely refuses to give up the girl, but he is at length made to see her as she is by means of a ruse. The mother is about to poison herself, feeling that now she has lived for naught, when her friend suggests the ruse. The show girl comes to the house with the youth, who apparently is bent on introducing her into the family, but there she is told that the mother's fortune has been swept away and she has committed suicide. She leaves the youth without much ado and he later rejoices that his mother really lives. Then he learns the nature of true love from his former sweetheart. Perhaps it would have been better had this character been introduced more in the later scenes—thus avoiding the tacked-on effect of the last scene.

An Old Sweetheart of Mine (Edison, Oct. 14).—An exceptionally artistic dream picture illustrative of James Whitcomb Riley's poem has been cognitively created on this film. In the album he finds the picture of his old sweetheart and it sets him to musing. He lives again the different experiences of his youth, until at last he is met by the living likeness of the old sweetheart as she descends the stairs to interrupt his visions.

On Separate Paths (Selig, Oct. 17).—The most this production can claim for itself is a different setting and a new title, though the chase has a pleasing element of novelty. Two young brothers are tattooed on the arm by an old sailor. The mother chastises them and one leaves home. Fifteen years later the other son takes his mother out West. Does the spectator know what is going to happen? Of course, and that is why, perhaps it was not thought necessary to show any scenes of the young man being elected sheriff. Merely a caption is sufficient. Then there is a dance. Some one kills somebody else. He escapes in an automobile and the sheriff starts after him. The fugitive is captured, when to the surprise (?) of all, including the spectator, the sheriff finds the tattooed mark on his arm. It is his brother. Who would have thought it? He rips off his sheriff badge. Who can blame him? But the brother dies, so that's all right. The acting is good, but the scenario lacks originality, fine construction and fresh and vigorous treatment.

Selecting His Heiress (Vitagraph, Oct. 16).—This is altogether one of the most clever and delightfully amusing farces seen for some time, both from the situation and treatment of scenario and the exceptionally humorous and consistent caricature of the characters. The millionaire (Mr. Bunny) has three nieces, a severe and learned one (Julia Swayne) and her sisters, the cry baby twins (Flora Finch and Kate Price). He comes to select his heiress, announcing his intention before time. The rushing over attention of the twins somewhat unmans him, while the stern indifference of the other annoys him. He writes his attorney (William Humphrey, who was also director), who tells him to come to his office and play dead. He is laid out in state and the nieces appear. The twins think only of finding the will, but the stern one sheds some real tears. Then he knows who to declare his heiress, and rising from the dead to declare his intention. Each player is deserving of great praise. In common phrase, "The film is rich."

Daniel Boone's Bravery (Kalem, Oct. 18).—This is a good story of adventure during old frontier days along the usual lines. The familiar bean-pole stockade is a feature. Daniel Boone, in going to the aid of his fellows, is attacked by two Indians who had deceived him. He escapes with his young son to the tobacco shed, where he believes that he kills the two. One, however, has apparently only feigned, for he follows and succeeds in having Boone captured by his tribe. Boone escapes, warns the forces at the stockade, who overcome the Indians when they make an attack and then they all set forth to find Boone's child in the tobacco shed. It is a first-class film of its kind, the output of which has lately been quite numerous.

The Renegade Brother (Pathe, Oct. 19).—There are excellent moments in this film and there is an evident attempt to achieve artistic results, but somehow it gives the impression of the producer undertaking to do something he isn't altogether capable of—like an uneducated person trying to use big words, the meaning of which he doesn't exactly know. An instance will illustrate. The bad brother (supposed to be a Mexican), is banished from home and takes with him the girl whom he and his brother loved. The deserted brother becomes a priest and meets the wife, now poverty stricken. The husband has robbed a man and is in flight from pursuers, arriving at his home while the priest is still there. They recognise and the priest holds back the officers by lifting his hand and saying, according to the caption: "You can't touch him; he is under the protection of the church." Even if it were true that a priest could do this, would he? Protecting criminals from the law has never been a priestly prerogative since the Middle Ages. However, the bad brother dies and solves the difficulty.

Git a Hoss (Lubin, Oct. 19).—Numerous laughable incidents enliven this cowboy farce, which has to do with the experience of a puncher who found himself cut out by another puncher in the affections of the pretty ranch girl. The rival had a team of horses and a buggy, in which he took the miss riding. So the lonesome one bought an automobile and a book telling him how to run it. The machine came and the girl could not resist going riding in it, leaving the other cowboy to take her old maid sister in the buggy. What happened on the way was just what might have been looked for with a book-taught chauffeur. After many mishaps, well worked out, the cowboy chauffeur had to get under the machine to make repairs. Along came the other cowboy, grabbed the girl and left the old maid in her place. The cowboy with the team was splendidly played and the girl was satisfactory, but the other cowboy was good only when he was natural and did not try to be funny.

Making of a Man (Selig, Oct. 16).—The cleverness of idea and the spontaneous appeal that this farce makes to the spectators, lifts it into first class. It is well acted and produced, too, or otherwise it would have failed of its purpose. The young farm girl married a young city chap who proceeded to neglect her and devote his spare time and money to gambling. He went broke on the pennies and she went back to the farm. Now her father, a hard headed old chap, had loaned Bertie, the young husband, $100. So he packed his carpet sack, journeyed to the city, laid in wait for Bertie at his home, and when that young blade tried to do the "I don't-know-you" act, trounced him and beat him up in a way that soon made another man of him, sure enough. Bertie went to the farm with papa-in-law, worked out the $100 loan at a dollar a day and liked it so well, because of increased health and vigor, that he elected to stay right there on the job. Robert Hawliesen was Bertie, Thomas Santschi the farmer, Betty Harte the young wife and Frederick Bosse the author of the scenario and producer of the picture.

The Mesquite's Gratitude (Kalem, Oct. 20).—In scene and incident this film furnishes sufficient novelty to make it acceptable as a Westerner. The story is a familiar one. The cowboy protects the Indian girl from the insults of other cowboys, gets into a fight, is thought to have killed a man, escapes and is assisted by the girl. Then it turns out that nobody was killed and the cowboy returns to the ranch. Later he goes back to the Indian camp and claims the girl for his bride. The fight when the supposed murder took place is well managed. The boss knocks his opponent out for the count or what would have been the count if it had been a prize fight. It seems a little surprising that the crowd of cowboys should have been deceived into thinking the victim dead, but they were and thereby hangs the tale.

Colleen Bawn (Kalem, Oct. 16. 2 reels).—The beauty of this 2-reel production from the picture point of view is striking in nearly every particular. It is Ireland in its most picturesque aspect, with scenes prominent that have been immortalized in song and by the artist's brush.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED OCTOBER 23, 1911

THROUGH HIS WIFE'S PICTURE

Mr. Nelson is a "newlywed," and carries his darling wife's picture with him always. However, he almost falls for the temptation to go to the mask-ball, inviting an erstwhile lady friend to go with him, telling her that he would dress as a pirate and she to go as a Spanish gypsy. At the sight of his wife's portrait, however, he realizes his intended wrong-doing and changes his mind, asking a friend to go in his stead. The office boy mixes the letters, and wifey gets the one he intended for the girl, and she goes to catch her erring hubby. So while hubby waits at home, wifey is keeping her eyes on the bold, bad pirate she believes to be her husband.

Approximate Length, 530 feet.

THE INVENTOR'S SECRET

An old toymaker invents an automatic doll, and goes to the lawyers to apply for a patent. That day a young girl is reported missing, and Dan, the cop, receives word that a reward of $500 is offered for solving the mystery of her disappearance. Dan's sweetheart gets a position as cook in the inventor's family, and, catching a glimpse of the doll, thinks it is the missing girl. Dan for a while has a vision of $500, only to wake up to find both he and his sweetheart out of a job.

Approximate Length, 465 feet.

RELEASED OCTOBER 26, 1911

THE LONG ROAD

Destiny's Roadway, With Its Many Turns

At a garden party, Edith, in a spirit of coquetry, arouses the jealousy of Ned, her fiance, who, taking her action seriously, gives a parasol, which he intended as a present for her, to another girl. This induces a quarrel, and both stubborn, the break is never mended. Hence, he marries the other girl. Heart-crushed, Edith seeks solace in the convent as a Sister of Mercy. Some time later, fate ordains it that she be assigned to embroider the layette of Ned's first baby, a task often undertaken by the Sisters. This, you may imagine, is a terrible ordeal, but there is no help for it and the task is finished, which brings about the first meeting since the day of the garden fete between the two women. Several years later, while Edith is working among the poor of the East Side she is startled by the sound of a shot, and following a small boy into the saloon from whence the sound came, finds Ned, who, having suffered business reverses, and become a hopeless drunkard, the accidental victim of the shot, with his child, now grown to boyhood, and his wife by his side. Ned has now reached the final turn in the road.

Approximate Length, 990 feet.

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[illegible] are the backgrounds notable, but the [illegible] management [illegible] of Talbot Hambleton [illegible] of Irish [illegible] of the period in their [illegible] or scenes of domestic interest [illegible] to combine variety looking. The [illegible] with was now [illegible] the end the adaptation of the Bennett [illegible] picture form has not [illegible] Hambleton tell the [illegible] explanatory [illegible] to use the spectator on the [illegible] without them there would be [illegible] of the whole business. The [illegible] are remembered. Briefly the [illegible] of Mr. Chetwynd's mortgages on the [illegible] estate. If Mrs. Chetwynd would marry him [illegible] the debt, or if her son, Malcolm [illegible] marry the heiress, Anne Chute, [illegible] would be made off. But Malcolm [illegible] would consent to the Chetwynd [illegible] thinking to marry Miss Chute [illegible] and ordered her to get the Chetwynd [illegible] and threw her in. She was [illegible] by Myles, the housekeeper, and [illegible] effect at the wedding, when Malcolm, who was about to marry Anne Chute, was [illegible] for the murder of the Chetwynd [illegible] Chetwynd had brought about the arrest [illegible] Chetwynd's confession [illegible] Chetwynd, of course acknowledged the Chetwynd [illegible] Anne Chute accepted herself [illegible] Malcolm—the one she had wanted [illegible] and Chetwynd was ruined. We [illegible] the scene his marriage, we are not told [illegible] shared the Chetwynd charitably, [illegible] Chetwynd was a most Myles, but the star [illegible] was Chetwynd (himself as Chetwynd knew [illegible] to make a long life for the [illegible] several times.

Lady Godiva (Vitagraph, Oct. 21).—It was a [illegible] thing the Vitagraph Company undertook to [illegible] when it produced the famous story [illegible] Godiva of Coventry in motion pictures, [illegible] delicately has the subject been handled [illegible] with such grace and dignity is the difficult [illegible] played by Julia Swayne that the spectator [illegible] only the poetry and art of the representation. The peeping Tom who was the only [illegible] in the town who tried to see the nude [illegible] woman, acting even more strikingly blind [illegible] remarkably played, but the part of the [illegible] Earl who imposed the terrible [illegible] was not so well presented. He [illegible] her sweet and unimpressive. The setting [illegible] very fine.

Pathe's Weekly, No. 43 (Pathe, Oct. 21).—There are many interesting features in this popular film that always proves to show [illegible] care in preparation and ability to produce [illegible] and comprehensive views. The wisdom of showing the grounds of the murder of Mrs. Burnham and Starr at Denver, Colo., might be questioned. The picture of the burning [illegible] almost supernatural, [illegible] although to accord to the [illegible] the [illegible] of Germany, [illegible] [illegible] the [illegible] [illegible] [illegible]

VITAGRAPH.

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REGENERATION

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"THE FOOLISHNESS OF JEALOUSY"
MONDAY, OCTOBER 30

Jealousy is misleading—very much so in this instance. How foolish it makes the suspicious person when the real state of things is seen and we are struck with the humor of it all.

"WIG-WAG"
TUESDAY, OCTOBER 31

"Papa's Pet and Mama's Darling" isn't accepted gracefully by Willie. He joins the "Boy Scouts," and cuts loose from the apron strings and gains his parent's admiration for his manliness and vigor.

"AUNT HULDAH, MATCHMAKER"
WEDNESDAY, OCTOBER 25

"Aunty" does arts busy, and helps her young mistress win the man of her choice. She has her own way of doing it, but results prove her wisdom.

"KITTY AND THE COWBOYS"
FRIDAY, OCTOBER 27

The boys have a lot of fun at "Fatty's" expense. He turns the call on them and gets away with it in the funniest way you ever saw.

"REGENERATION"
SATURDAY, OCTOBER 28

A life portrayal, strange and wonderful in circumstances and developments, that bring about the reformation of two misguided souls.

NEXT WEEK **NEXT WEEK**

"CAPTAIN BARNACLE, DIPLOMAT"—Bubbling Comedy. Monday, October 30
"MADGE OF THE MOUNTAINS"—Mountain Romance. Tuesday, October 31
"A SOUTHERN SOLDIER'S SACRIFICE"—Southern War Story. Wednesday, November 1
"THE GOSSIP"—Too Funny for Words. Friday, November 3
"A MESSAGE FROM BEYOND"—Emotional Drama. Saturday, November 4

THE VITAGRAPH COMPANY OF AMERICA New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court Paris, 16 Rue Sainte-Cecile

choice and mamma's choice and causes them to meet at the old oak tree on a fake agreement to elope with them, and then runs off with her own choice. The two rejected ones apparently go from bad to worse, until they chance one day to look in a window and there see their wife that should have been domineering over her household drudge of a husband. They conclude that things happened for the best as suggested in the title.

The Cross of Pearls (Melies, Oct. 19).—Here is a fine dramatic story of strong situation and moral, all of which are most capably and vividly realized by players and scenario writer. It touches, above all, the power of prayer, and is decidedly impressive in its evolutions. At the shrine, a cross in the mountains, has been placed a cross of pearls. Here the people of the village are wont to meet with a certain priest. Two lovers plight their troth here, and when Gabriel finds that he is cast aside for Jose his hatred is enkindled. Jose's brother is a priest, and after the wedding gives Jose a silk handkerchief. It falls in the hands of Gabriel, who in his rage and poverty determines to rob the shrine of the cross of pearls. Here he is met by the priest whom he strangles with Jose's handkerchief. Later he confesses to the other father, Jose's brother. The drama consists of this priest's struggle to keep his confession secret when Gabriel refuses to give himself up. At the last moment he delivers a long prayer at the hanging, and in an effective scene the cross works on the guilty man's conscience, barring his way and leading him to the hanging and a public confession.

A Trip Down the Mandanis River (Pathe, Oct. 20).—In this film in colors natives are seen shooting the rapids and skillfully manipulating their canoes through the winding and treacherous currents of this wild and rocky river filled with incoming streams and cataracts.

Eva Moves In (Pathe, Oct. 20).—Eva moves in and trouble begins. In her endeavors to clean the floor she planes and scrubs through to the apartment below. Hanging a picture she knocks a wardrobe in the next apartment down on the assembled company. In hanging her lamp to the ceiling she nails a trunk to the floor in the apartment above, and in consequence is hauled up through the ceiling. It is an amusing, well made trick picture.

Up the Flue (Pathe, Oct. 20).—This is a remarkably clever trick picture, decidedly mirth provoking but an old idea. The chimney in the old couple's house refuses to draw. Cleaned by chimney sweeps it draws too well; the old couple, the sweeps, the furniture and even the wall paper arise through the fireplace and up the flue, where they all fall back through a hole in the roof and continue the process until firemen arrive and flood the place in a most watery and thorough manner.

His Better Self (Selig, Oct. 20).—Bad scenario construction and thoughtless directing fail to bring out the fundamental idea of this story—namely, that the country lover was jealous of his rival, but conquered the feeling and saved the latter's life. It makes a good story as it is, but not the story or one as strong as might be, had the country lover's jealousy and reason therefor been more carefully shown in the introduction. The city man having broken his arm, comes to the farm to recuperate, where he meets the country girl, who has suffered a like accident. He takes a buggy ride by himself. The country lover has accidentally gone off, leaving the nut on the wheel loose. When he learns that the other has gone, he hastens after him on horseback. There was a scene evidently meant to show a struggle as to whether he

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LUBIN FILMS

LOVE'S VICTORY
RELEASED SATURDAY, OCT. 28

Papa's batting average was .000. Cupid's batting average was 1.000 in this dandy comedy. Another suitor almost managed to marry Marjorie by lying about Jack. A race between an automobile and a hand car is a feature. It's sure to delight any audience. Length about 1,000 feet.

SOMEBODY'S MOTHER
RELEASED MONDAY, OCT. 30

Jimmie, the newsboy, plays an heroic part in this pretty story. It has the "touch of nature that makes the whole world kin." Don't fail to book it. Length about 1,600 feet.

A Gay Time in New York City
RELEASED WEDNESDAY, NOV. 1

Arthur gave his boss the slip so he could go with a friend to New York. Boss met Arthur's mother, who was supposed to be sick. She was a widow, fair —— and 40. Now Arthur calls his boss "Pop." Length about 1,000 feet.

ONE ON RENO
RELEASED THURSDAY, NOV. 2

A dandy love story in which divorce is an incident. The plot fairly tugs at the heart strings, and it's charmingly depicted by Lubin's principal players. It's a la mode of the times and a winner. Length about 1,000 feet.

LUBIN MANUFACTURING COMPANY

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THOMAS A. EDISON, Inc.
64 Lakeside Avenue
ORANGE, N. J.

Distressful Hat (Lubin, Oct. 21).—A hat much to her husband's disappearing it home she is met at her own door by suspense with a headwear of the same style. The result can be imagined. It was the husband; he did not laugh last.

Willie's Commonsense (Lubin, Oct. 21).—This is a unique little picture that is cleverly conceived in every way. Willie steals a coin from his father's bank to buy cherished delicacies. The angel vendor turns to a policeman, as does every other grown he meets until he sees a whole squad of policemen. Then he returns home to put the money back. The deed done, his conscience is relieved, and his mother suggests that he seek forgiveness from the right and only source.

Three of a Kind (Edison, Oct. 21).—A lovely and very baroque little comedy has been arranged against the background of the Garden of the Gods, Colorado. The characters take a trip through this extremely picturesque region, visiting the original sights, Steamboat Rock, the Siamese twins, the seal and the bear, the camels and other peculiar rock formations. The party take the trip on donkeys. Three young men of distinctive type follow two young women with their father. The father's enjoyment of the outing seems to be in wanting of the attentions of the young men. At last he has had enough of their attentions of the young men. At last he has had enough of their attentions of the young men. At last he has had enough of their

is excused by the most able presentation. The actors in this case did some very good work, but lacked at times the full expression necessary. A young wife is obliged to leave her brute husband, a miner, and joins a prospector who offers to protect her when she begs to journey along with him, though he tries to dissuade her from her purpose. They are followed by the husband, who reaches them just as the prospector has met with an accident by falling over the cliffs. He is about to kill him when his wife interferes. He spares him, but declares that upon his recovery there shall be a fight, man to man, between them. The conflict results in the husband's death, while the prospector takes up the trail alone—the woman left behind with her dead husband.

Her Sister (Rex, Oct. 19).—Here is an exceptionally good film that takes first rank with the best, is dramatically told, well acted and played amid decidedly interesting and suggestive backgrounds and settings of superior worth and merit. The sister from the city returns home for a visit and incites her country sister with desires for city life. After the city sister's departure the country girl runs away. One naturally wonders why she did not go to her sister, but here the film breaks to three years afterwards. The older sister has become engaged to her employer. For some reason unknown to her he has fallen off in his intentions. She traces the cause to a certain dancer, whom she goes to see at the theatre. She recognises her sister upon the stage and goes back to her dressing-room only to find she is the rival. When the dancer learns her sister's trouble she sacrifices her claim.

The Satyr and the Lady (Thanhouser, Oct. 20).—A pleasing story has been given clear and artistic treatment herein with settings that are convincing and suggestive—the actual scene on the Bowery being noteworthy—but with the exception of the little girl one feels that the players might have made more of their respective situations. The artist is painting a picture of the title named above and decides to find the type of a real satyr and discovers such a one in an East Side peddler. After the picture is done the Jew, on his death bed, writes the beautiful lady model to take care of his little girl. The letter reaches her while at a reception. She goes to get the child. The artist then shows her a better way to live.

Bill Pays His Debts (Lux, Oct. 20).—The presence of a real live bear in this film adds much and novelty and accordingly for the most part Bill is at his best, for he is obliged to mind the bear and play his part. The camera is forgotten. He is much visited by debtors, until he adopts a bear; then all flee. The bear's toilet, in which he takes a tub bath, is an amusing feature of the film.

Henpecked Bertie Goes Fishing (Lux, Oct. 20).—Bertie's wife will not let him out of her sight, so with his friend a scheme is arranged whereby he goes fishing near the house that evening. His wife watches from the veranda and unbeknown to her an image is substituted in the place of Bertie. From across the water, through his spy glass, Bertie watches her movements until he sees her approaching the water. When she nears the figure it falls in the water—apparently from some unseen hand, a process not altogether clear. She jumps in after her supposed husband, and is soon joined by Bertie, who in the confusion swims across the lake and into her arms. Thus she believes that she has saved her husband's life.

A Warrior's Treachery (Bison, Oct. 20).—This film succeeds in making some very artistic looking pictures, and others that are not; it is not without some originality as far as it goes. Big Buffalo is the accepted lover of White Swan, much to the rage of Thunder Cloud, who looked and acted his part. While the rest of the tribe went forth apparently on A hunting trip Thunder Cloud drifted behind, and, returning to the camp, stole White Swan from her lover, though one might wonder that her cries did not waken the other squaws. The maid's absence is discovered on the braves' return, and Big Buffalo follows. He comes upon their camp just as Thunder Cloud had left with White Swan bound to a tree. From a height he sees Big Buffalo in the act of releasing White Swan and sends forth an arrow, wounding him. In the coming struggle White Swan hits Thunder Clouds on the head with a paddle, causing his death. They journey down the stream together. White Swan, it is said, nurses him tenderly. In reality she washes his elbow.

Mutt and Jeff Join the Opera (Nestor, Oct. 21).—This is a fine, humorous bit, well rounded out and laughable. The two friends hear two chorus boys talking of their high salary, and conclude to try their hand at the opera game. Mutt applies first and succeeds in affording considerable amusement to the theatre employees. His career would have been short and violent had the musical director not desired an untrained ear to try voices. Mutt is blindfolded and Jeff comes in with his theatrical friends he has picked up. Mutt declares his voice very bad, but the director is convinced that he has discovered a rare voice. Jeff is paid a large salary in advance, while Mutt is sent to sweep the sidewalk, where Jeff passes him on the arm of the prima donna. The conversation is pointed and amusing.

That Blessed Baby (Nestor, Oct. 21).—A decidedly amusing and laughable farce has been formulated on this film that has the charm of being made both plausible and humorous. After the departure of their guest with baby, the two old ladies are lonesome. They realize it is the absence of the baby, and conclude to adopt one. The younger goes to an orphanage and adopts a baby. On her return in the train she sees some people she knows, and wishing to speak with them just a minute, she places the infant in the arms of a minister. The train does not start as quickly as anticipated, and he at length thinks she has abandoned the child. She sees the minister in his frantic endeavors to get rid of the baby, and believes he is trying to kidnap it. They evade each other throughout the train in a most amusing manner. It is settled in the end as all things are, and the lady arrives home with baby. A feature of the film is the conversation beneath the picture.

Divorce (Reliance, Oct. 21).—Here is a strong, vital and dramatic story, and one that is distinctly unusual, teaching one of the evils of the above-mentioned subject. The production has been made an excentionally vivid and artistic portrayal with intelligent delineation by actors and with settings and backgrounds of a high order. It tells the story of how a brother and sister are separated by divorce. The sister stays with the mother; the son goes with the father, who later leaves him and goes to Australia. Years afterward the son while at the seashore saves the life of the sister—unaware of the relationship. A courtship follows, that terminates in a marriage ceremony, that is interrupted by the entrance of the father, who has just returned to seek his son. In a tense scene the truth of their relationship is revealed. The story might have ended here, as it has proved its proposition; for, of course, the two are not bride or groom by law, and one has the feeling that they never would have been permitted to leave the room except upon the stage. The girl seeks the beach, and apparently contemplates suicide, and is found by her brother. It is suggestive in that he had previously saved her life, but hardly a necessary conclusion—that is, if it is the real conclusion or end of the story.

The Awakening of John Clark (Powers, Oct. 21).—There is interest and dramatic value in this picture that is generally well but together and acted. The Westerner marries an Indian girl, but later becomes interested in a white girl who visits that vicinity. The relationship of these two is not as carefully presented as might be. He sends his Indian wife back to her tribe. She prevents her people from causing him injury. Later he is taken sick. His new friends fail to take care of him as does his Indian wife when she learns of the trouble. He then realizes the difference and dismisses the white girl from his life.

LICENSED FILM RELEASES.

Monday, Oct. 30, 1911.

		Feet.
(Bio.)	Love in the Hills. Dr.	998
(Kalem)	For Her Brother's Sake. Dr.	1000
(Lubin)	Somebody's Mother. Dr.	1000
(Pathe)	Grandfather's Violin. Dr.	754
(Pathe)	A Burlesque Bullfight. Com.	210
(Selig)	Little Lujin. Com.	1000
(Vita.)	Captain Barnacle, Diplomat. Dr.	1000

Tuesday, Oct. 31, 1911.

(Edison)	The Reform Candidate. Dr.	1000
(S & A)	Outwitting Papa. Com.	1000
(Gau.)	The Widower. Dr.	1020
(Pathe)	Pathe's Weekly No. 44. Top.	1000
(Selig)	Captain Brand's Wife. Dr.	1000
(Vita.)	Madge of the Mountains. Dr.	1000

Wednesday, Nov. 1, 1911.

(Edison)	Rise and Fall of Weary Willie.	1000
(Eclipse)	Trapped. Dr.	975
(Kalem)	Greatest of Engineering Feats. Edu.	
(Kalem)	Plot Against Bertie. Com.	
(Lubin)	Gay Time in Atlantic City. Com.	1000
(Pathe)	Love Moulds Labor. Dr.	941
(Vita.)	Southern Soldier's Sacrifice. Dr.	1000

Thursday, Nov. 2, 1911.

(Bio.)	Victim of Circumstances. Com.	382
(Bio.)	Their First Divorce Case. Com.	616
(S & A)	The Right John Smith. Com.	984
(S & A)	Hi Feather at the Fair. Com.	258
(Lubin)	One on Reno. Com.	1000
(Melies)	Right or Wrong? Dr.	980
(Melies)	Mexican As If In Spoken.	980
(Pathe)	Sioux Lover's Strategy. Dr.	990
(Selig)	The Inner Mind. Dr.	1000

Friday, Nov. 3, 1911.

(Edison)	The Girl and the Motor Boat. Dr.	1000
(S & A)	Bill Bumper's Bargain. Com.	1000
(Kalem)	Price of Ambition. Dr.	
(Pathe)	Episode Under Henri III. Dr.	968
(Selig)	His First Long Trousers.	1000
(Vita.)	The Gossip. Com.	1000

Saturday, Nov.4, 1911.

(Edison)	Love and Hatred. Dr.	1000
(S & A)	The Outlaw Deputy. Dr.	1000
(Gau.)	The Jesting Princess. Dr.	487
(Lubin)	The Mexican. Com.	1000
(Pathe)	The Coward. Dr.	1000
(Vita.)	A Message from Beyond. Dr.	1000

INDEPENDENT FILM RELEASES.

Monday, Oct. 23, 1911.

		Feet.
(Amer.)	Horse Thief's Bigamy. Dr.	1000
(Cham.)	The Copperhead. Dr.	950
(Eclair)	Youth! Queen of Hearts. Com.	740
(Eclair)	Percy Gets Tired. Com.	280
(Imp.)	A Biting Business. Dr.	1000
(Yan.)	Drummer Boy of Shiloh.	

Tuesday, Oct. 24, 1911.

(Bison)	A Noble Red Man. Dr.
(Powers)	John Baxter's Ward. Com.
(Powers)	The Little Brown Calf. Dr.
(Than.)	Little Em'ly and David Copperfield. Dr.

Wednesday, Oct. 25, 1911.

(Amb.)	Salambo. Dr.	
(Cham.)	Law or the Lady. Dr.	95
(Nestor)	Lone Bill's Last Ride. Dr.	
(Rel.)	The Empty Crib. Dr.	
(Solax)	Percy and His Squaw. Com.	

Thursday, Oct. 26, 1911.

(Amer.)	Trail of the Eucalyptus. Dr.	1000
(Imp.)	The Waif. Dr.	1000
(Rex)	A Breach of Faith. Dr.	

Friday, Oct. 27, 1911.

(Bison)	An Indian Hero. Dr.	
(Lux)	Bill, His Wife, and the Water. Com.	455
(Lux)	Bertie and His Rivals. Com.	455
(Solax)	For Biz Brother's Sake. Dr.	
(Than.)	The Jewels of Allah. Dr.	
(Yan.)	Flower of the Forest. Dr.	

Saturday, Oct. 28, 1911.

(Gt. N.)	The Vicissitudes of Fate. Dr.
(Itala)	Toto and the Dummy. Com.
(Itala)	The Rearing of Pheasants. In.
(Powers)	Revenue Officer's Last Case.
(Rell.)	Test of a Man. Dr.
(Nestor)	Mutt and Jeff's Wonderful Remedy
(Nestor)	Dippy Advertises for Pup.

SPRINGFIELD.

Many Attractions for the Week Do a Good Business—Local Favorites

The Court Square Theatre had the Aborn Opera co. 16, 18, with an elaborate and excellent performance of The Bohemian Girl, in which the Hassan troupe of Arabs appeared. Vera Allen and Helen Campbell alternated in the part of Arline, the latter, a Springfield girl, getting a warm reception.

The Beauty Spot visited 19. This was distinguished by two former Springfield singers, Emile Barrangon, who plays under the name of Robert Bernard—usually—and his wife, Louise Bertram, formerly Miss Mackie. Mr. Barrangon's singing was the feature of the performance and Goldie Joab's work as Nadine was winsome. Howe's motion pictures drew three large houses 20, 21.

The Poli Stock co., set gloriously in The Girl of the Golden West, 16, 21 and the co. received a farewell ovation. Claudie Lucas played the girl, and did it finely. George McQuarrie was effective as Jack Rance and Rogers Barker as the road agent lover. The rest of the co. were well cast in the subordinate parts. Vaudeville begins 23.

The Gilmore had the Big Gaiety co., 16, 18 and Another Man's Wife 19, 21. The Ginger Girls and Paid in Full divide this week.

Emile Barrangon of The Beauty Spot, is arranging a tabloid grand opera sketch to use in vaudeville later on. EDWIN DWIGHT.

DATES AHEAD

(Continued from page 25.)

MADAME SHERRY (Co. A: Woods, Frazee and Lederer, mgrs.): Louisville, Ky., 23-25. Lexington 26, Georgetown 27, Winchester 28, Dayton, O., 30, Circleville 31, Lancaster Nov. 1, Newark 2, Springfield 3, Muncie, Ind., 4.

MADAME SHERRY (Co. B: Woods, Frazee and Lederer, mgrs.): New Orleans, La., 23-28. Baton Rouge 29, Natchez, Miss., 30, Vicksburg 31, Jackson Nov. 1, Shreveport, La., 2, Alexandria 3, Beaumont, Tex., 4.

MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Jackson, Mich., 25, Coldwater 26, Augusta, Ind., 27, Dowagiac, Mich., 28, Port Huron 29, Elkhart, Ind., 30, Goshen 31, Michigan City Nov. 1, Laporte 2, Aurora, Ill., 3, Ottawa 4, La Salle 5.

MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Gallipolis, O., 25, Wellston 26, Akron 27, Chillicothe 28, Hillsboro 30, Wilmington 31, Seymour Nov. 1, Madison 2, Columbus 3, Greensburg 4.

MADAME SHERRY (Special: Woods, Frazee and Lederer, mgrs.): Boston, Mass., Oct. 23—indefinite.

MANHATTAN OPERA (Robt. Kane, mgr.): Concord, N. C., 25, 26, Lexington 27, 28, Statesville 30, 31, Monroe Nov. 1, 2, Rockingham 3, 4.

MILLION, A (Henry W. Savage, mgr.): New York city Oct. 23—indefinite.

MILLIONAIRE KID (Elroy-Britton, mgrs.): Savannah, Ga., 23-28, Norfolk, Va., 30-Nov. 4.

MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Ft. Worth, Tex., 24, 25, Dennison 26, Dallas 27, 28, Texarkana 30, Shreveport, La., 31, Monroe Nov. 2, Yazoo City, Miss., 3, Jackson 4.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Kansas City, Mo., 23-25, Topeka, Kan., 26, St. Joseph, Mo., 27, Mason City, Ia., 28, Des Moines Nov. 1.

MUTT AND JEFF (Eastern: Gus Hill, mgr.): New York city 23-28.

MUTT AND JEFF (Southern: Gus Hill, mgr.): Macon, Ga., 25, Athens 26, Atlanta 27, 28.

MUTT AND JEFF (Western: Gus Hill, mgr.): Detroit, Mich., 23-28, Chicago, Ill., 29—indefinite.

NAUGHTY MARIETTA (Arthur Hammerstein, mgr.): Lewiston, Me., 25, Berlin, N. H., 26, Barre, Vt., 27, Burlington 28, Montreal, Can., 30-Nov. 1.

NEVER HOMES (Lew Fields, mgr.): New York city Oct. 5—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton, props.): Boston, Mass., 23-Nov. 4.

NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton, props.): Sandusky, O., 25, Bucyrus 26, Ashland 27, Lima 28, Marion, Ind., 30, Crawfordsville 31, Terre Haute Nov. 1, Danville, Ill., 2, Decatur 3, Alton 4.

PEGGY (Thomas W. Ryley, mgr.): Philadelphia, Pa., Oct. 30—indefinite.

PINAFORE (Messrs. Shubert, mgrs.): Louisville, Ky., 23-28.

PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.

PINK LADY (Klaw and Erlanger, mgrs.): Syracuse, N. Y., 23-28.

QUAKER GIRL (Henry B. Harris, mgr.): New York city Oct. 23—indefinite.

RED ROSE (John C. Fisher, mgr.): Kansas City, Mo., 23-28, Ottumwa, Ia., 30, Davenport 31, Dubuque Nov. 1, Cedar Rapids 2, Marshalltown 3, Des Moines 4.

RING, BLANCHE (Frederic McKay, mgr.): Detroit, Mich., 23-28, Toledo, O., 29, 30, Columbus 31, Nov. 1, Indianapolis, Ind., 2-4.

SCHEFF, FRITZI (Messrs. Shubert, mgrs.): New York city Oct. 16—indefinite.

SCHOOL DAYS (Stair and Havlin, mgrs.): Chattanooga, Tenn., 23-28, Knoxville 30-Nov. 4.

SHOW GIRL (Jule Psarre, mgr.): Sturgis, Mich., 25, Three Rivers 26, Colon 27, Goshen, Ind., 28.

SIDNEY, GEORGE (Frank Whitbeck, mgr.): St. Paul, Minn., 23-28, Minneapolis 30-Nov. 4.

SOUL KISS, THE (Western: Mittenthal Bros., mgrs.): New Orleans, La., 23-28.

SPRING MAID (Werba and Luescher, mgrs.): Seattle, Wash., 23-28, Portland, Ore., 29-Nov. 4.

SUNNY SOUTH (J. C. Rockwell, mgr.): Newport, Vt., 25, Orleans 25, Barton 27, St. Johnsbury 27, Hardwick 28, Morrisville 30, Johnson 31, Jefferson Nov. 1, Vergennes 2, Bristol 3, Middlebury 4.

SUZETT, VALESKA (Lee Harrison, mgr.): Providence, R. I., 23-28, Brooklyn, N. Y., 30-Nov. 4.

SYLVA, MARGUERITE (A. H. Woods, mgr.): New York city Oct. 17—indefinite.

THREE ROMEOS (Messrs. Pellner and Dreyfus, mgrs.): Baltimore, Md., 23-28, Boston, Mass., 30-Nov. 11.

THREE TWINS (Stair and Havlin, mgrs.): Chicago, Ill., 23-28, Ft. Wayne, Ind., 29, Akron, O., 30.

THREE TWINS (Western: F. A. Wade, mgr.): Oshkosh, Wis., 25, Fond du Lac 26, Appleton 27, Green Bay 28, Grand Rapids, Mich., 29-Nov. 1, Columbus, O., 2-4.

TRENTINI, EMMA (Oscar Hammerstein, mgr.): Detroit, Mich., 23-28, Chicago, Ill., 29-Nov. 11.

TWO AMERICANS ABROAD (Robt. Harris, mgr.): Metropolis, Ill., 25, Paducah, Ky., 26, Cairo, Ill., 27, Tamms 29, Mt. Vernon 30, Centralia 31.

VAN BILLY B. (Stair and Havlin, mgrs.): Buffalo, N. Y., 23-28, Toronto, Can., 30-Nov 4.

WARD AND VOKES (Stair and Havlin, mgrs.): Akron, O., 23-25, Youngstown 26-28, Dayton 30-Nov. 1, Indianapolis, Ind., 2-4.

WIFE HUNTERS (Lew Fields, mgr.): New York city Oct. 30—indefinite.

WINNING WIDOW (Dave Posner, mgr.): Atlanta, Ga., 23-28, Birmingham, Ala., 30-Nov. 4.

WINTER GARDEN REVIEW (Messrs. Shubert, mgrs.): Philadelphia, Pa., 23-Nov. 4.

WINTER GARDEN REVUE OF REVUES (Messrs. Shubert, mgrs.): New York city Sept. 27—indefinite.

MINSTRELS.

BIG CITY (Jno. W. Vogel's): Uniontown, Pa., 25, Connellsville 26, Scottdale 27, Butler 28, Kittanning 30, Vandergrift 31, Indiana Nov. 1, Blairsville 2, Latrobe 3, Johnstown 4.

COBURN'S (J. A. Coburn, mgr.): Marion, S. C., 25, Lamberton, N. C., 26, Laurinburg 27, Rockingham 28.

DANDY DIXIE (R. Vogle, mgr.): Tampa, Fla., 26, Bradentown 27, St. Petersburg 28, Ocala 30, Gainesville 31, Live Oak Nov. 1, Lake City 2, Quincy 3, Thomasville, Ga., 4.

DE RUE BROTHERS (Bobby and Billy De Rue, mgrs.): Addison, N. Y., 25, Knoxville, Pa., 26, Galeton 27, Wellsboro 28.

DOCKSTADER'S, LEW (O. F. Hodge, mgr.): Muskegon, Ohio., 25, Tulsa 26, Bartlesville 27, Independence, Kan., 28.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Sept. 16—indefinite.

EVANS, GEORGE, HONEY BOY (Daniel Shea, mgr.): Houston, Tex., 25, 26, Austin 27, San Antonio 28, 29, Waco 30, Corsicana 31.

FIELD'S GREATER (Al. G. Field, mgr.): Greenville, Miss., 25, Vicksburg 26, Natchez 27, Baton Rouge, La., 28, New Orleans 29-Nov. 4, La Fayette 5.

GEORGIA TROUBADOURS (Wm. G. McCabe, mgr.): Stanberry, Mo., 25, 26, Meadville 27, 28, Laclede 29, 30, Brookfield 31, Nov. 1, Macon 2, Bevier 3, Bucklin 4, Clarence 5, 6.

RICHARD AND PRINGLE'S (Holland and Pringle, mgrs.): Moline, Kas., 25, Wichita 26, Winfield 27, Arkansas City 28, Wellington 29, Harper 31.

BURLESQUE.

AL. REEVES' BIG BEAUTY: St. Louis, Mo., 22-28, Louisville, Ky., 30-Nov. 4.

AMERICANS (E. D. Miner, mgr.): Rochester, N. Y., 23-28, Buffalo 30-Nov. 4.

BEHMAN SHOW (Jack Singer, mgr.): New York city 23-Nov. 4.

BELLES OF THE BOULEVARD (Fred McAlley, mgr.): Toledo, O., 22-28, Chicago, Ill., 29-Nov. 4.

BEN WELCH (Jack Singer, mgr.): Philadelphia, Pa., 23-28, Baltimore, Md., 30-Nov. 4.

BIG BANNER (Gallagher and Shean, mgrs.): Cincinnati, O., 22-28, Chicago, Ill., 29-Nov. 4.

BIG GAIETY (W. A. Miller, mgr.): Providence, R. I., 23-28, Boston, Mass., 30-Nov. 4.

BIG REVIEW (Henry P. Dixon, mgr.): Jersey City, N. J., 23-28, Boston, Mass., 30-Nov. 4.

BOHEMIANS (Al. Lubin, mgr.): Indianapolis, Ind., 22-28, Louisville, Ky., 29-Nov. 4.

BON TONS (Jean Burns, mgr.): New York city 23-28, Philadelphia, Pa., 30-Nov. 4.

BOWERY (Hurtig and Seamon, mgrs.): Boston, Mass., 23-28, New York city 30-Nov. 4.

BROADWAY GIRLS (Harry Shapiro, mgr.): Toronto, Can., 23-28, Rochester, N. Y., 30-Nov. 4.

CENTURY GIRLS (Morris Weinstock, mgr.): Chicago, Ill., 23-28, Milwaukee, Wis., 29-Nov. 4.

CHERRY BLOSSOMS (Max Armstrong, mgr.): Montreal, Can., 23-28, Toronto 30-Nov. 4.

COLLEGE GIRLS (Chas. Foreman, mgr.): Buffalo, N. Y., 23-28, Rochester 29-Nov. 4.

COLUMBIA (Frank Logan, mgr.): Rochester, N. Y., 23-28, Schenectady 30-Nov. 1, Albany 2-4.

COZY CORNER GIRLS (Louis Watson, mgr.): Washington, D. C., 23-28, Baltimore, Md., 29-Nov. 4.

CRACKERJACKS (Bob Manchester, mgr.): Philadelphia, Pa., 23-28, Brooklyn, N. Y., 29-Nov. 4.

DAFFYDILS (Sam Rice, mgr.): Wilkes-Barre, Pa., 23-25, Scranton 26-Nov. 4.

DARLINGS OF PARIS (Chas. Taylor, mgr.): Cleveland, O., 23-28, Wheeling, W. Va., 29-Nov. 4.

DREAMLAND (Dave Marion, mgr.): Brooklyn, N. Y., 23-28, Newark, N. J., 29-Nov. 4.

DUCKLINGS (Frank Calder, mgr.): Boston, Mass., 23-28, Montreal, Can., 29-Nov. 4.

FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Paul, Minn., 23-28, Omaha, Neb., 29-Nov. 4.

GAY WIDOWS (Louis J. Cherwoith, mgr.): Philadelphia, Pa., 23-28, Jersey City, N. J., 30-Nov. 4.

GINGER GIRLS (Hurtig and Seamon, mgrs.): Springfield, Mass., 23-25, Worcester 26-28, Providence, R. I., 30-Nov. 4.

GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.): Washington, D. C., 23-28, Pittsburg, Pa., 30-Nov. 4.

GIRLS FROM MISSOURI (Louis Talbot, mgr.): Buffalo, N. Y., 23-28, Detroit, Mich., 30-Nov. 4.

GIRLS FROM RENO (James Madison, mgr.): Cincinnati, O., 23-28, Chicago, Ill., 29-Nov. 11.

GOLDEN CROOK (Jas. Fulton, mgr.): Newark, N. J., 23-28, Boston 30-Nov. 4.

HASTINGS'S BIG SHOW (Harry Hastings, mgr.): Pittsburgh, Pa., 23-28, Cleveland, O., 29-Nov. 4.

HIGH SCHOOL GIRLS (Arthur Gorman, mgr.): Detroit, Mich., 23-28, Chicago, Ill., 29-Nov. 4.

HONEYMOON GIRLS (Al. Ellis, mgr.): New York city 16-28, Springfield, Mass., 30-Nov. 1, Worcester 2-4.

IDEALS (Sam Robinson, mgr.): Chicago, Ill., 23-Nov. 4.

IMPERIALS (Sim Williams, mgr.): Chicago, Ill., 16-28, Cleveland, O., 29-Nov. 4.

JARDIN DE PARIS (Burt Kendrick, mgr.): Louisville, Ky., 23-28, Cincinnati, O., 29-Nov. 4.

JERSEY LILIES (Wm. Jennings, mgr.): Kansas City, Mo., 23-28, St. Louis 29-Nov. 4.

KENTUCKY BELLES (Miss Fenton, mgr.): Scranton, Pa., 23-28, New York city 30-Nov. 11.

KNICKERBOCKERS (Louis Robie, mgr.): St. Paul, Minn., 23-28, Omaha, Neb., 29-Nov. 4.

LADY BUCCANEERS (Harry M. Strouse, mgr.): Pittsburgh, Pa., 23-25, Johnstown 26, Altoona 27, Harrisburg Nov. 1, Reading 2, Allentown 3, Chester 4.

LOVE MAKERS (Dave Goran, mgr.): Minneapolis, Minn., 22-28, St. Paul 29-Nov. 4.

MAJESTICS (David Gordon, mgr.): Boston, Mass., 23-28, Albany, N. Y., 30-Nov. 1, Schenectady 2-4.

MERRY BURLESQUERS (Jos Leavitt, mgr.): New York city 16-28, Brooklyn, N. Y., 30-Nov. 11.

MERRY MAIDENS (Edward Shafer, mgr.): Harrisburg, Pa., 25, Reading 26, Allentown 27, Chester 28, Washington, D. C., 29-Nov. 4.

MERRY WHIRL (J. Herbert Mack, mgr.): Schenectady, N. Y., 23-25, Albany 26-28.

MIDNIGHT MAIDENS (Wm. B. Clark, mgr.): Chicago, Ill., 23-28, Detroit, Mich., 29-Nov. 4.

MISS NEW YORK, JR. (Wm. Pennoyer, mgr.): Brooklyn, N. Y., 16-28, New York city 30-Nov. 4.

MOULIN ROUGE (Joe Pine, mgr.): New York city 23-Nov. 4.

PACEMAKERS (T. M. Hyrt, mgr.): Philadelphia, Pa., 23-28, Wilkes-Barre 30-Nov. 4.

PAINTING THE TOWN (Holliday and Cooley, mgrs.): Detroit, Mich., 23-28, Toronto, Can., 30-Nov. 4.

PARISIAN PARADE (M. Messing, mgr.): Baltimore, Md., 23-28, Washington, D. C., 29-Nov. 4.

PAT WHITE'S GAIETY (Walter Greaves, mgr.): Kansas City, Mo., 23-28, St. Louis 29-Nov. 4.

QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.): Hoboken, N. J., 23-28, New York city 30-Nov. 11.

QUEENS OF THE FOLIES BERGERES (Cozad-has and Shannon, mgrs.): Wheeling, W. Va., 23-28, Pittsburgh, Pa., 30-Nov. 4.

QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): New York city 23-28, Philadelphia, Pa., 30-Nov. 4.

ROBINSON'S CRUSOE GIRLS (Ed. Davidson, mgr.): Milwaukee, Wis., 23-28, Minneapolis, Minn., 30-Nov. 4.

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RUNAWAY GIRLS (Peter S. Clark, mgr.): Louisville, Ky., 22-28, Cincinnati, O., 29-Nov. 4.
SAM DEVERE'S (Louis Stark, mgr.): Brooklyn, N. Y., 22-Nov. 4.
SOCIAL MAIDS (Hurtig and Seamon, mgrs.): Brooklyn, N. Y., 22-28, New York city 29-Nov. 4.
STAR AND GARTER (Frank Weisberg, mgr.): Chicago, Ill., 22-28, Milwaukee, Wis., 29-Nov. 4.
STAR SHOW GIRLS (John T. Baker, mgr.): Milwaukee, Wis., 22-28, Minneapolis, Minn., 29-Nov. 4.
TAXI GIRLS (Hurtig and Seamon, mgrs.): Albany, N. Y., 22-28, Schenectady 29-30, Brooklyn, N. Y., 31-Nov. 4.
TIGER LILIES (D. S. Williamson, mgr.): New York city 22-28, Philadelphia, Pa., 29-Nov. 4.
TROCADEROS (Chas. H. Waldron, mgr.): Omaha, Neb., 22-28, Kansas City, Mo., 29-Nov. 4.
VANITY FAIR (Bowman Bros., mgrs.): Pittsfield, Mass., 23, Bridgeport, Conn., 24, 25, Taunton, Mass., 26, Boston 29-Nov. 4.
WATSON'S BURLESQUERS (W. B. Watson, mgr.): Omaha, Neb., 22-28, Kansas City, Mo., 29-Nov. 4.
WHIRL OF MIRTH (Whallen and Martell, mgrs.): Baltimore, Md., 22-28, Philadelphia, Pa., 29-Nov. 4.
WORLD OF PLEASURE (Geo. H. Fischett, mgr.): Cleveland, O., 22-28, Toledo 29-Nov. 4.
YANKEE DOODLE GIRLS (Sol Meyer, mgr.): Minneapolis, Minn., 22-28, St. Paul 29-Nov. 4.
SALLAH'S OWN (W. O. Cameron, mgr.): St. Louis, Mo., 22-28, Indianapolis, Ind., 29-Nov. 4.

BANDS.

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CIRCUSES.

ADAM FOREPAUGH AND SELLS' BROTHERS' CIRCUS: Gainesville, Fla., 25, Live Oak 26, Valdosta, Ga., 27, Thomasville 28, Albany 30, Dothan, Ala., 31, Americus, Ga., Nov. 1, Eufaula, Ala., 2, Andalusia 3, Pensacola, Fla., 4.
BARNUM AND BAILEY'S: Richmond, Va., 25.
BUFFALO BILL AND PAWNEE BILL: Bristol, Tenn., 25.
HAGENBECK-WALLACE: Cameron, Tex., 25, Taylor 26, Austin 27, San Marcos 28.
RINGLING BROTHERS: Marshall, Tex., 25, Terrell 26, Greenville 27, Paris 28.
YOUNG BUFFALO'S WILD WEST: Carrollton, Ga., 25, Cedartown 26, Calhoun 27, Dalton 28.

MISCELLANEOUS.

BARNUM, B. G.: Fargo, N. Dak., 22-28.
BIRPHAM, DAVID: Macon, Miss., 30.
DANTE'S INFERNO: Bakersfield, Cal., 22-28.
DANTE'S INFERNO: Toronto, Can., 15-Nov. 4.
ELMENDORF LECTURES: Philadelphia, Pa., 27, 28, Pittsburgh Nov. 1, Philadelphia 2, 4.
FARRAR, GERALDINE (C. A. Ellis, mgr.): Syracuse, N. Y., 27, Boston, Mass., Nov. 4.
GADSKI, JOHANNA: Cleveland, O., 30.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Cherokee, Ia., 22-28.
HAMBOURG, MAX: Toronto, Ont., 26.
HOLMES, BURTON: Chicago, Ill., 26, 28, Nov. 1, 2, 4.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Norfolk, Va., 26, 27.
KUBELIK, JAN (F. C. Whitney, mgr.): Toledo, O., 26, Grand Rapids, Mich., 27, Chicago, Ill., 29-30, St. Louis, Mo., Nov. 1, Milwaukee, Wis., 2, Chicago, Ill., 3, 4.
LAUDER, HARRY: Albany, N. Y., 25, Ottawa, Can., 26, Montreal 27, 28, Syracuse, N. Y., 30, Rochester 31, Buffalo, Nov. 1.
LITCHFIELD, NELL, LYCEUMITES: Lebanon, Va., 26, St. Paul 28, Coeburn 27, Appalachia 28, Max Meadows 31, Rural Retreat Nov. 1, Farmville 2, Bo. Boston 3, Mt. Pleasant, N. C., 4.
LORENZ BROTHERS (George A. Comte, mgr.): Quincy, Ill., 22-28.
LUCKY, THOMAS ELMORE: St. Louis, Mo., 31-Nov. 11.
MORMON TABERNACLE CHOIR (Evan Stephens, conductor): Chicago, Ill., 26, Toledo, O., 28, Cleveland 29.
MYSTERIOUS SMITH (A. P. Smith, mgr.): Radcliffe, Ia., 25, 26, Braman 27, Tyner 28.
NEWMANN, GREAT: New England, N. Dak., 25-27, Dickinson 29-31.
NIELSEN, ALICE: Kansas City, Mo., 27.
NORDICA, LILLIAN (Frederic Shipman, mgr.): Lethbridge, Can., 28, Calgary 30, Saskatoon Nov. 2, Moose Jaw 6.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Bombay, India, Oct. 28—indefinite.
THURSTON, HOWARD (Dudley McAdow, mgr.): Syracuse, N. Y., 22-25, Rochester 26-28, Buffalo 30-Nov. 4.

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